MEISTER DER GITARRE / MASTERS OF THE GUITAR
MAESTROS DE LA GUITARRA

ANDRÉS SEGOVIA

Die schönsten Stücke aus seinem Repertoire
The Finest Pieces from his Repertoire
Las mejores piezas de su repertorio

SCHOTT

CA 520

MEISTER DER GITARRE / MASTERS OF THE GUITAR
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ANDRÉS SEGOVIA

(1893-1987)

Die schönsten Stücke aus seinem Repertoire
The Finest Pieces from his Repertoire
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GA 520

SCHOTT

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Vorwort

Der spanische Gitarrist Andrés Segovia (1893 - 1987) war einer der großen Meister seines Instrumentes. Selbst Autodidakt, führte er die Gitarre auf ungeahnte Höhen technischer Meisterschaft und bereiste in unzähligen Konzerten fast alle Länder der Welt. Mit seiner gewaltigen Reihe von Transkriptionen und Editionen schuf Segovia ein umfangreiches Repertoire klassischer und moderner Gitarrenmusik und legte damit den Grundstein zur Renaissance der Gitarre im 20. Jahrhundert. Insbesondere gelang es ihm, zahlreiche zeitgenössische Komponisten zu einer ganz neuen Kategorie von Gitarrenmusik zu inspirieren.
Der vorliegende Sammelband enthält die schönsten Stücke aus dem Repertoire des unvergessenen Andrés Segovia, mit dem er seinem Instrument Würde und Ansehen im Musikleben unserer Zeit erspielt hat.

Der Verlag

Preface

The Spanish guitarist Andrés Segovia (1893 - 1987) was one of the great masters of his instrument. A self-taught player, he led the guitar to heights of technical proficiency undreamt-of and his unnumerable concerts took him to practically every country in the world. With the immense success of his transcriptions and editions, Segovia created a comprehensive repertoire of classical and modern music for the guitar and thus laid the foundation for the renascence of this instrument in the twentieth century. He succeeded, in particular, to inspire the confidence of numerous contemporary composers in quite a new category of music for the guitar.
The present anthology contains the finest pieces from the repertory of the unforgettable Andrés Segovia with which he gained dignity and prestige for his instrument in the world of music of our time.

The publishers

Prefacio

El guitarrista español Andrés Segóvia (1893 - 1987), fue uno de los grandes maestros de su instrumento. El mismo como autodidacta llevo la guitarra a alturas de maestría tecnica hasta entonces desconocidas y dio conciertos en casi todos lo países del mundo. Con su enorme serie de transcripciones y ediciones, Segóvia creó un gran repertório de música clásica y moderna para la guitarra, que resulto en un renacimiento de la guitarra en el siglo XX. Conseguió, sobre todo, inspirar un gran número de compositores contemporáneos a escribir una nueva categoria de música para la guitarra.
La presente colección incluye la mejores piezas del repertório del inolvidable Andrés Segóvia, con lo cual pudo dar dignidad y prestígio a su instrumento en la vida musical de nuestro tiempo.

La editora

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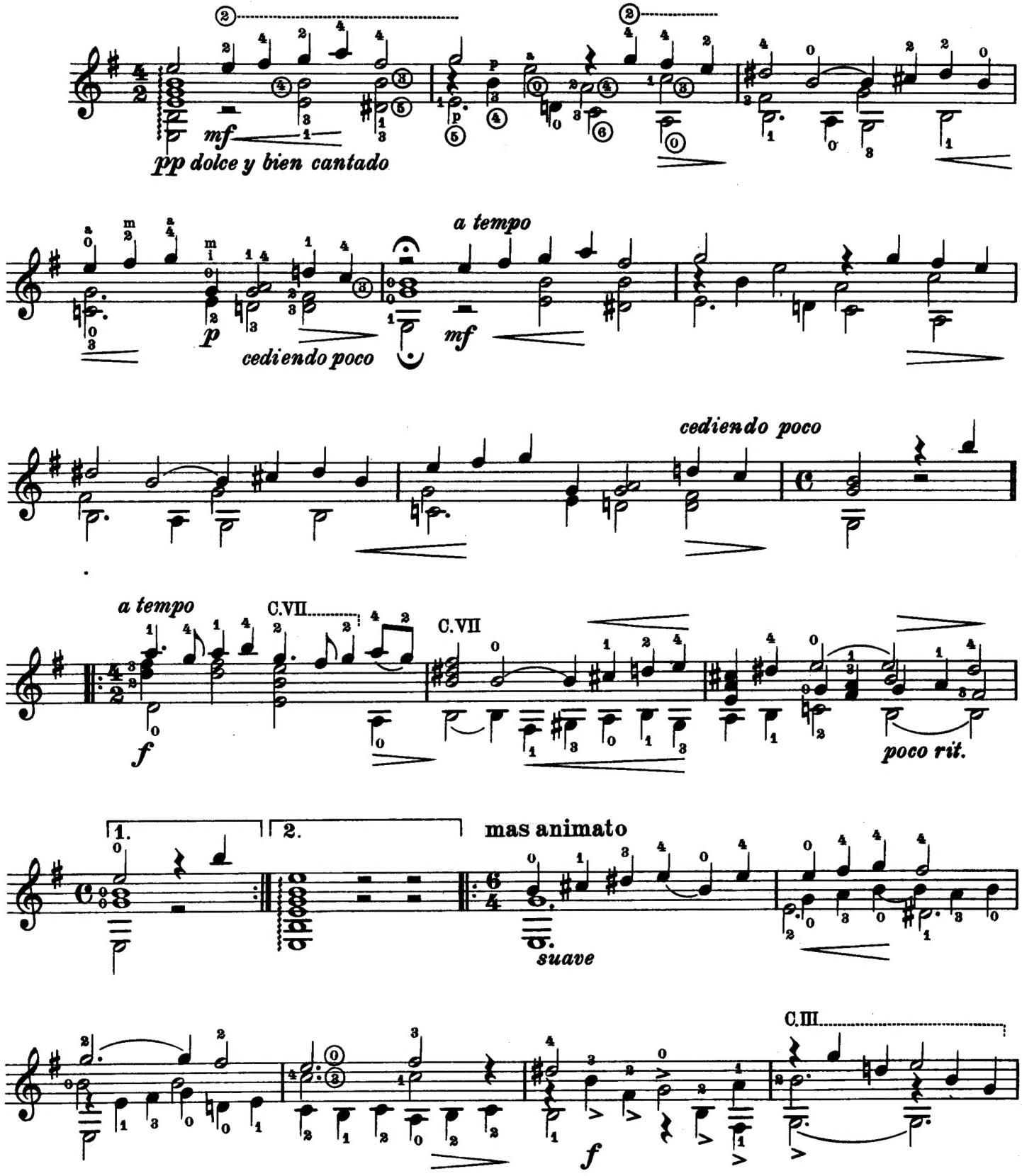
Aria con Variazioni
detta »La Frescobalda«

Transcription
Andrés Segovia

Girolamo Frescobaldi
1583 - 1644



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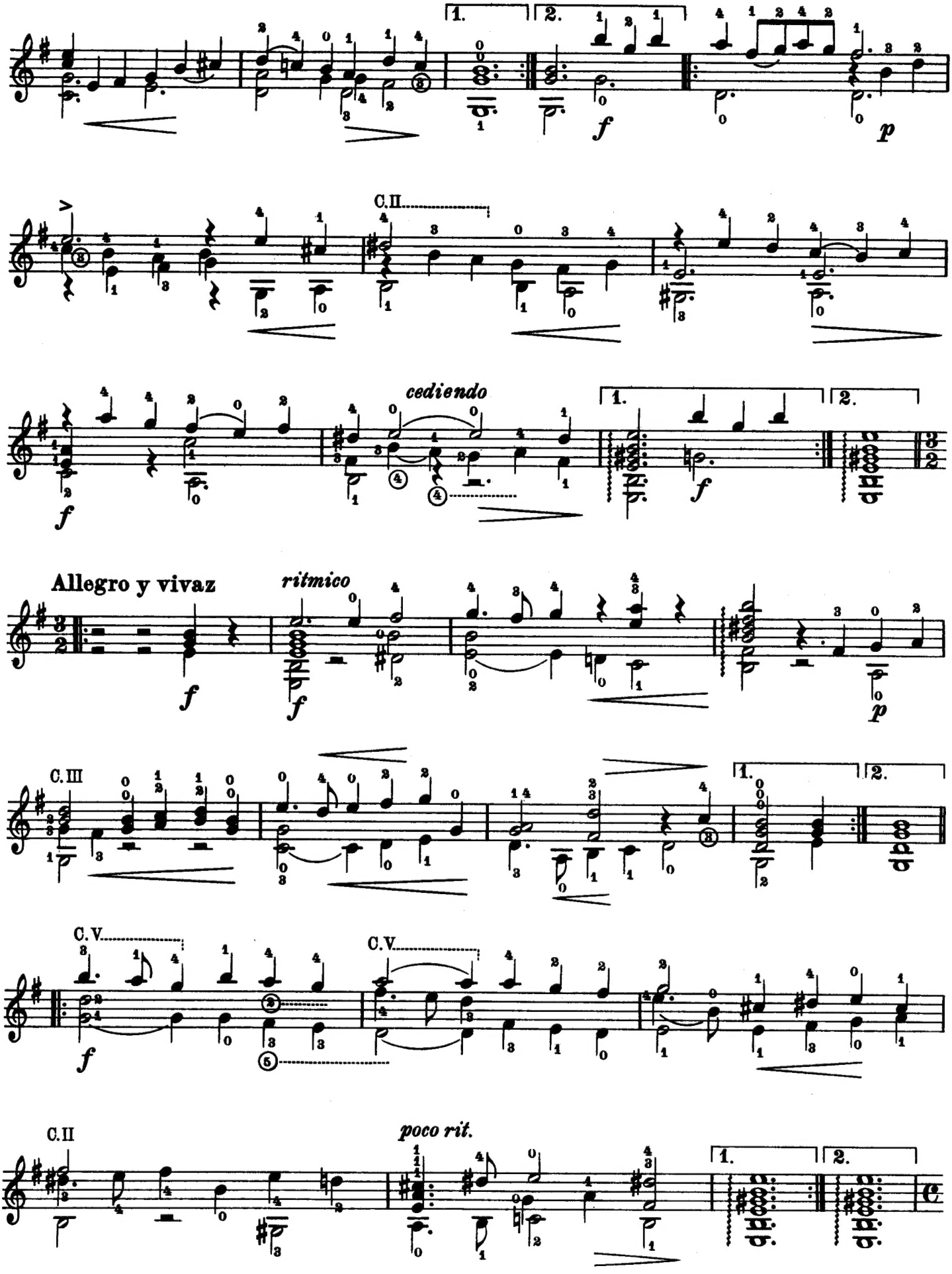
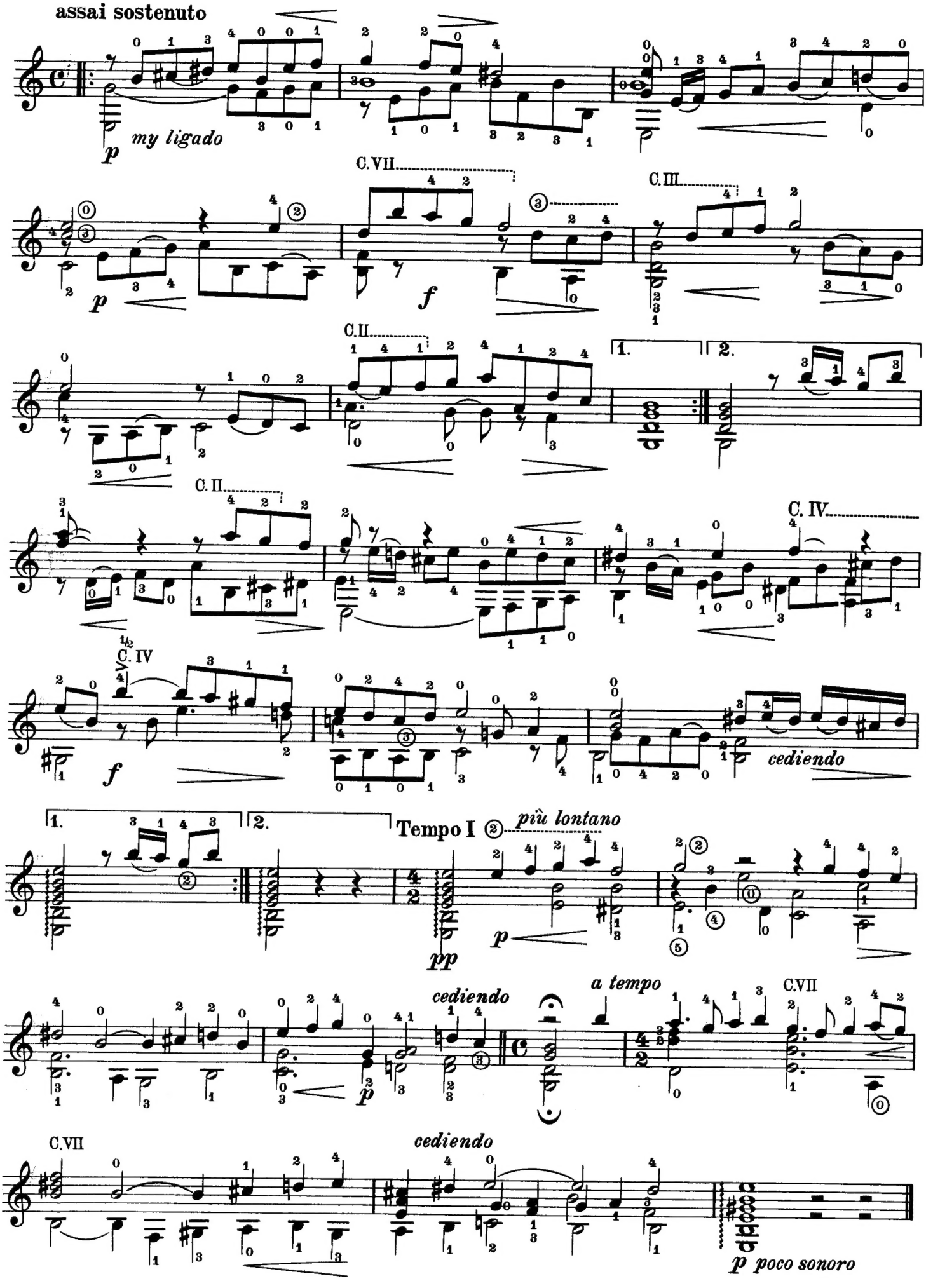
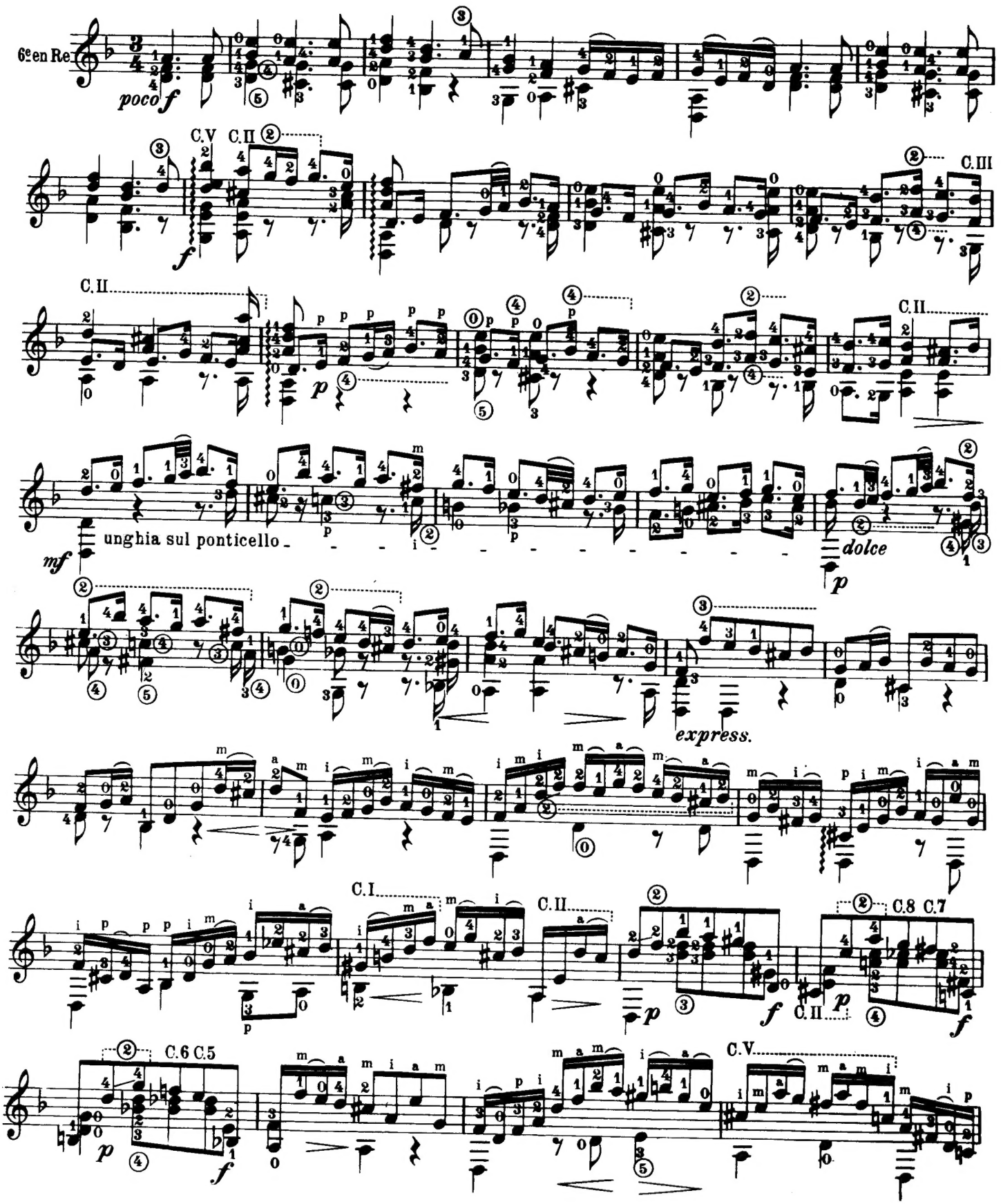

1.
2.
f
p
C.II
cediendo
Allegro y vivaz
ritmico
C.III
C.V
poco rit.


assai sostenuto
p
my ligado
C.VII
C.III
C.II
1.
2.
C. II
C. IV
f
cediendo
Tempo I
più lontano
pp
a tempo
C.VII
p poco sonoro

Chaconne

Transcription
Andrés Segovia

Johann Sebastian Bach
1685 – 1750



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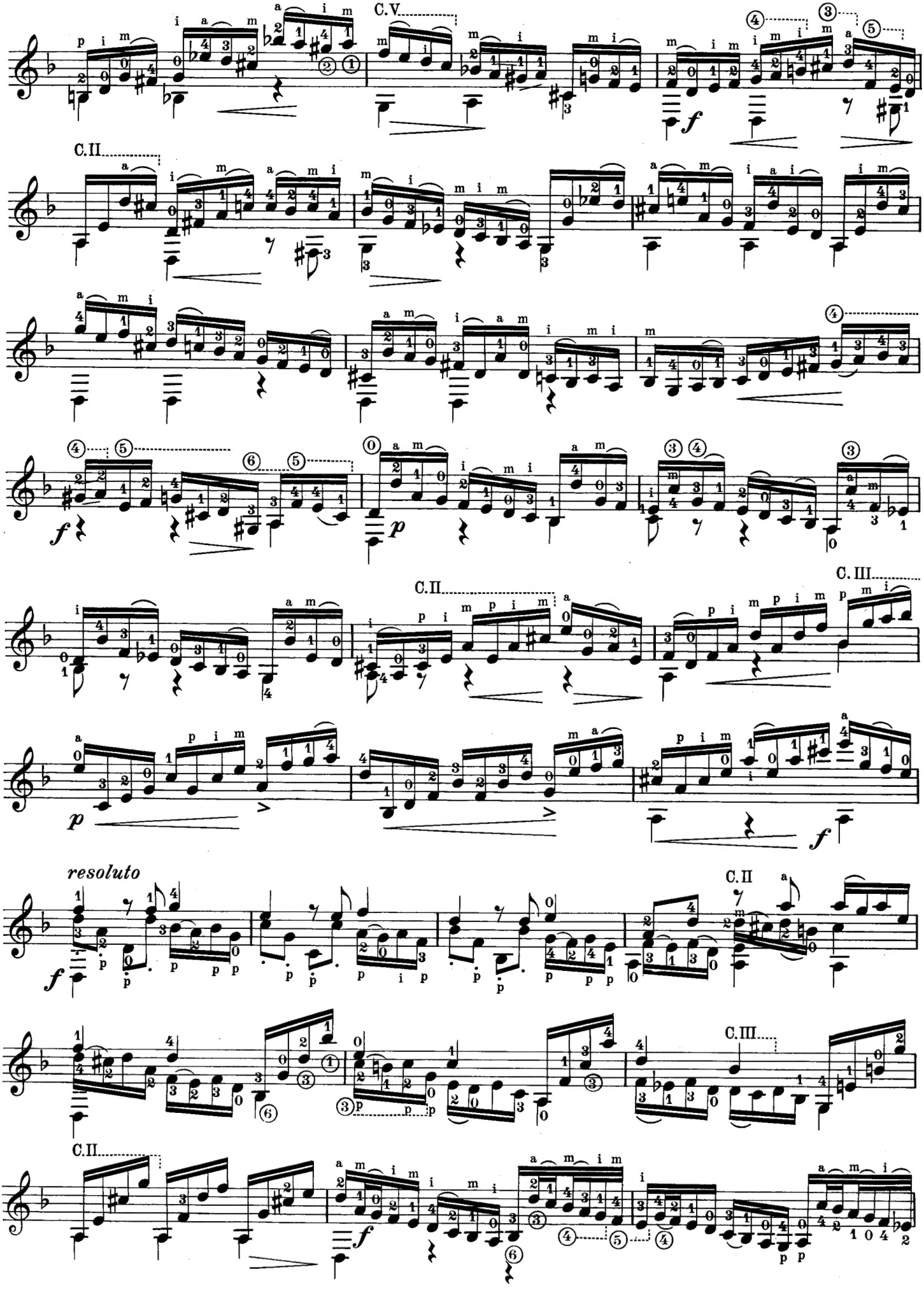
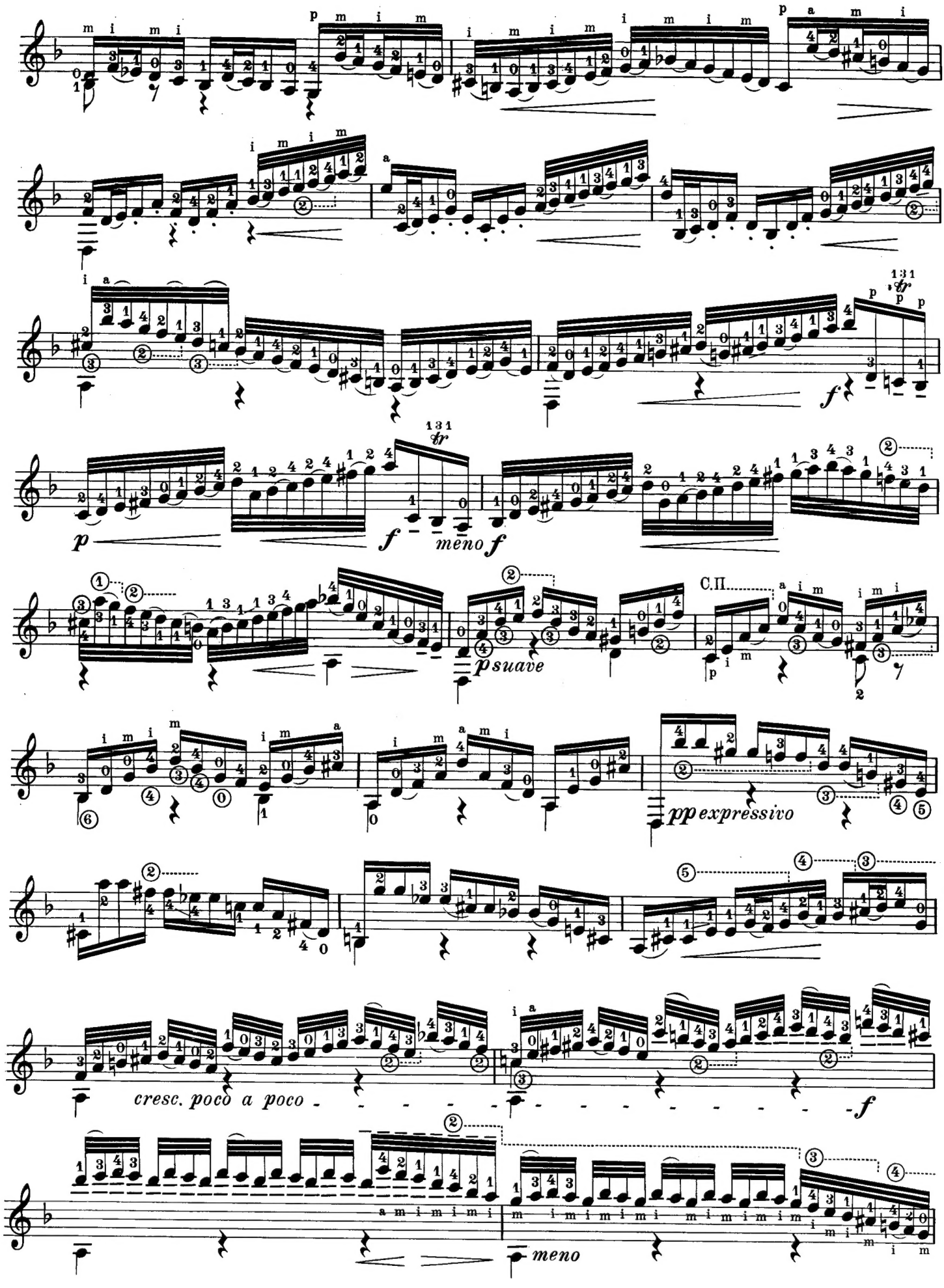
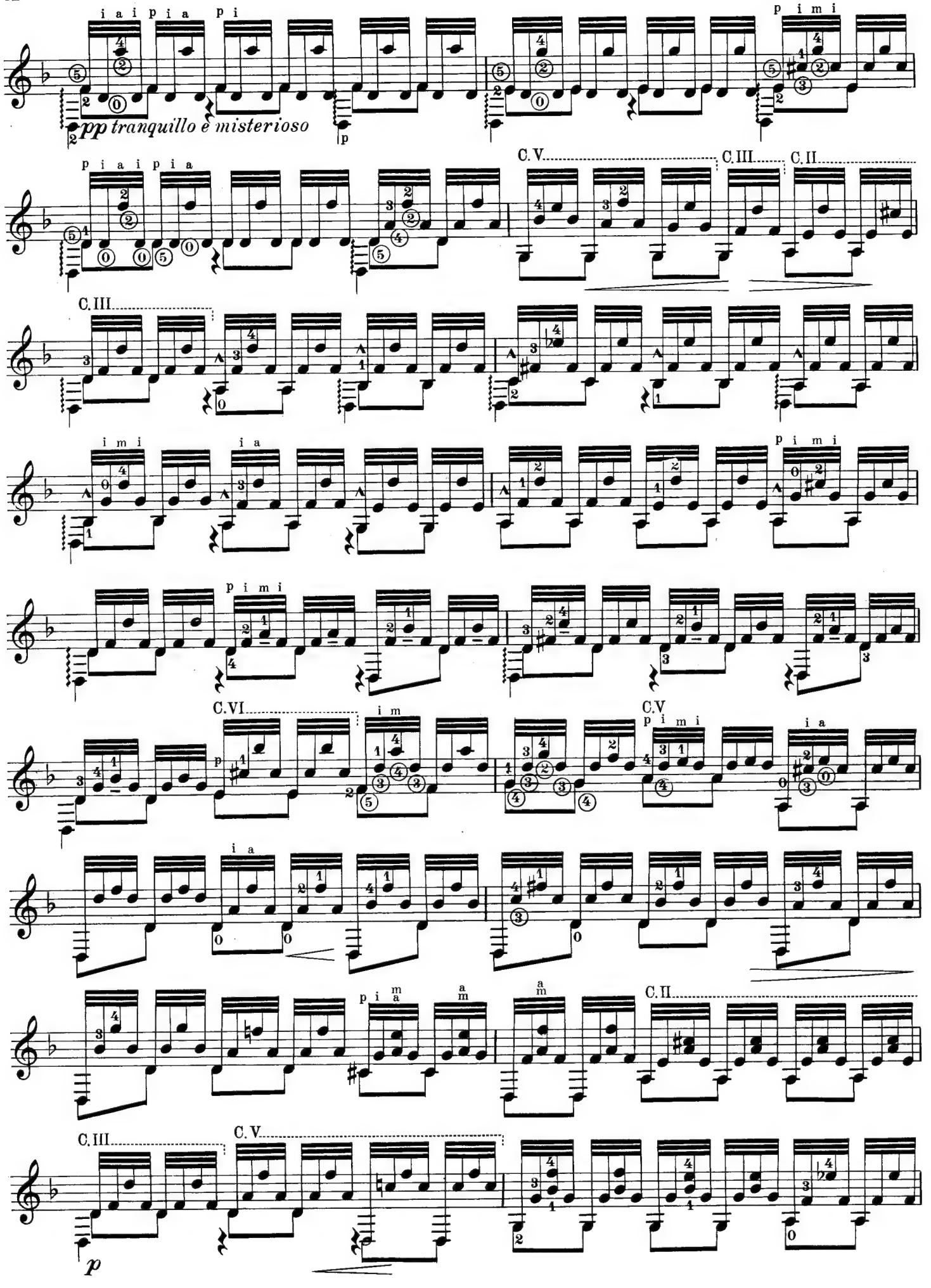
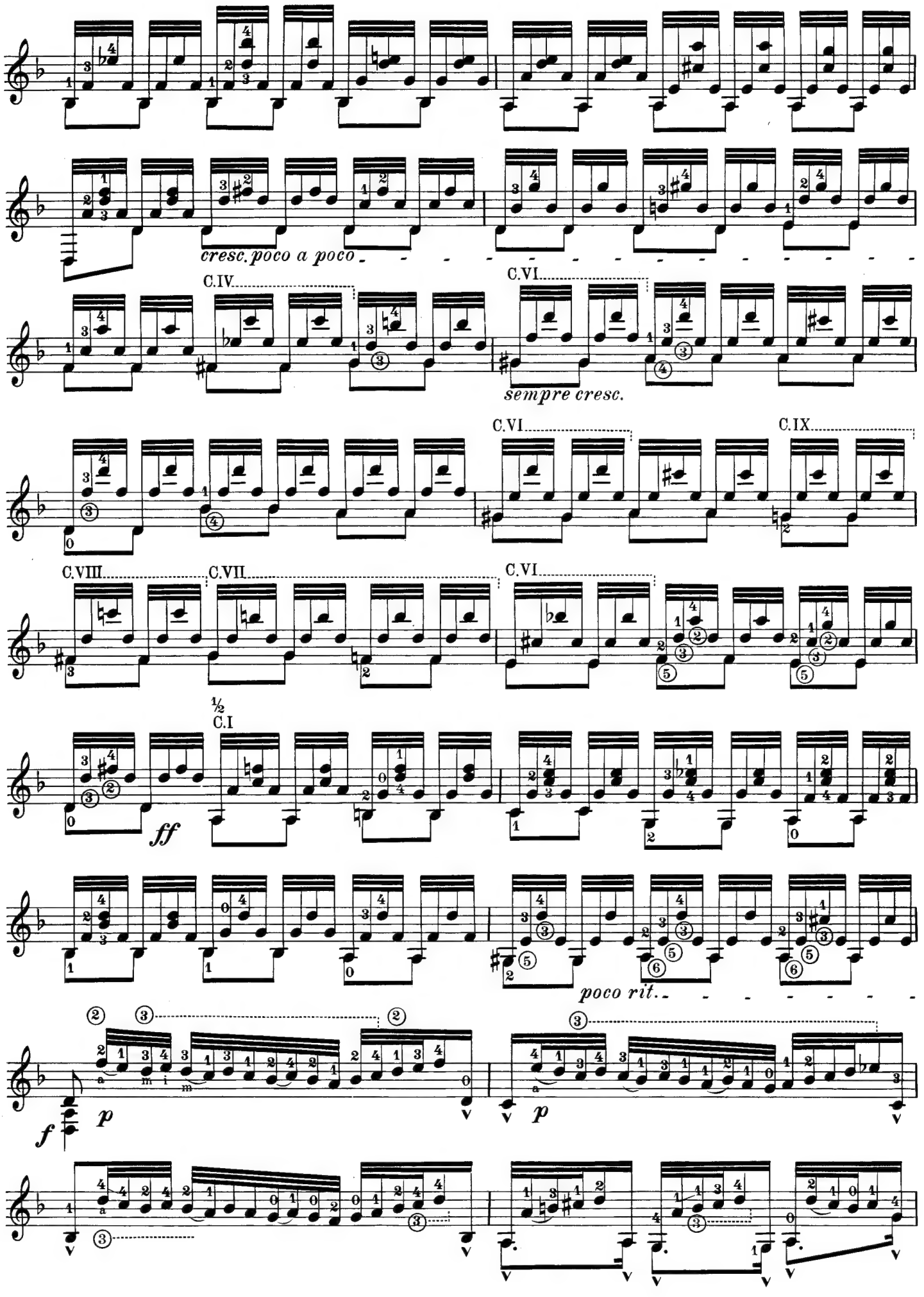
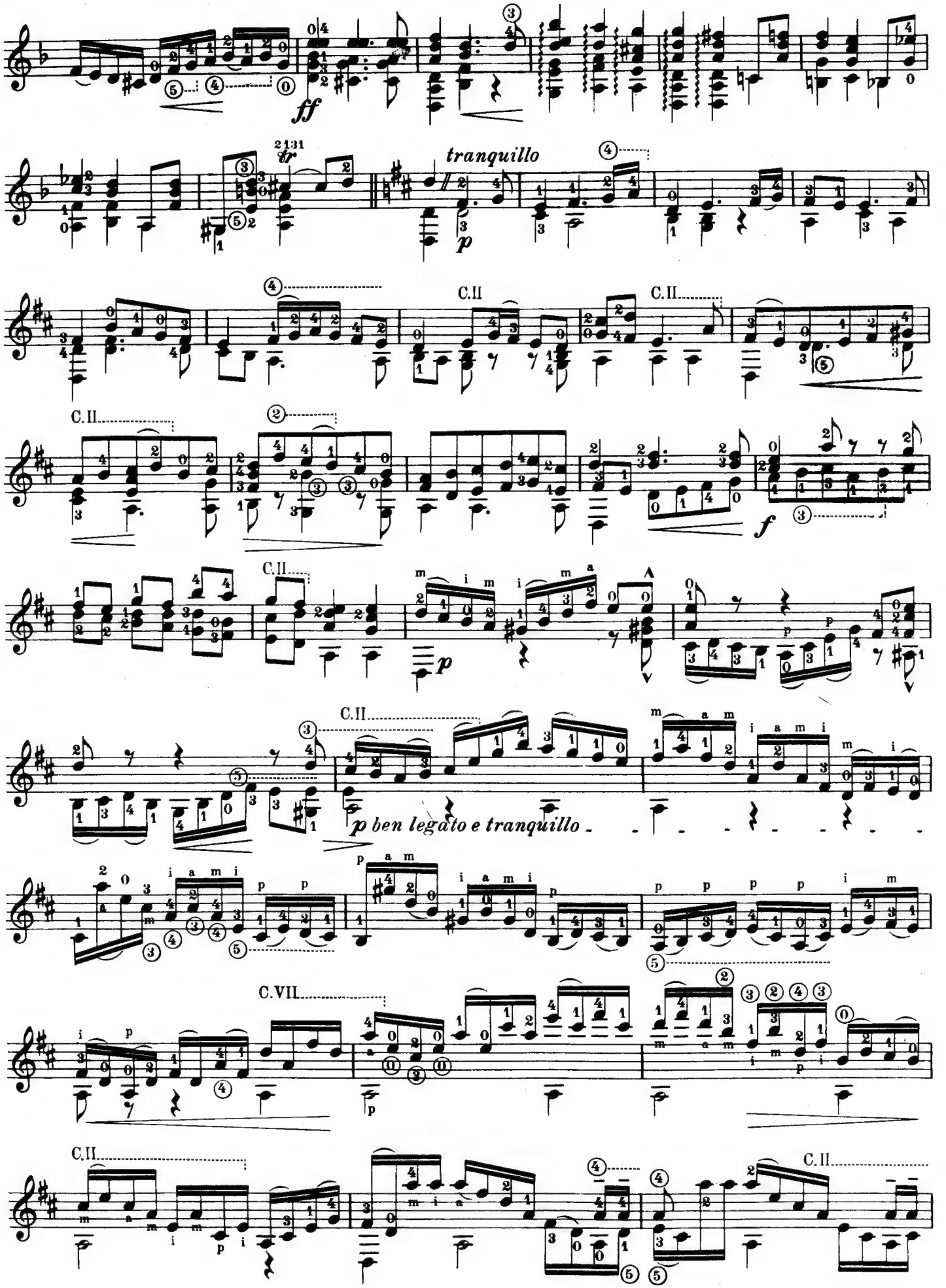
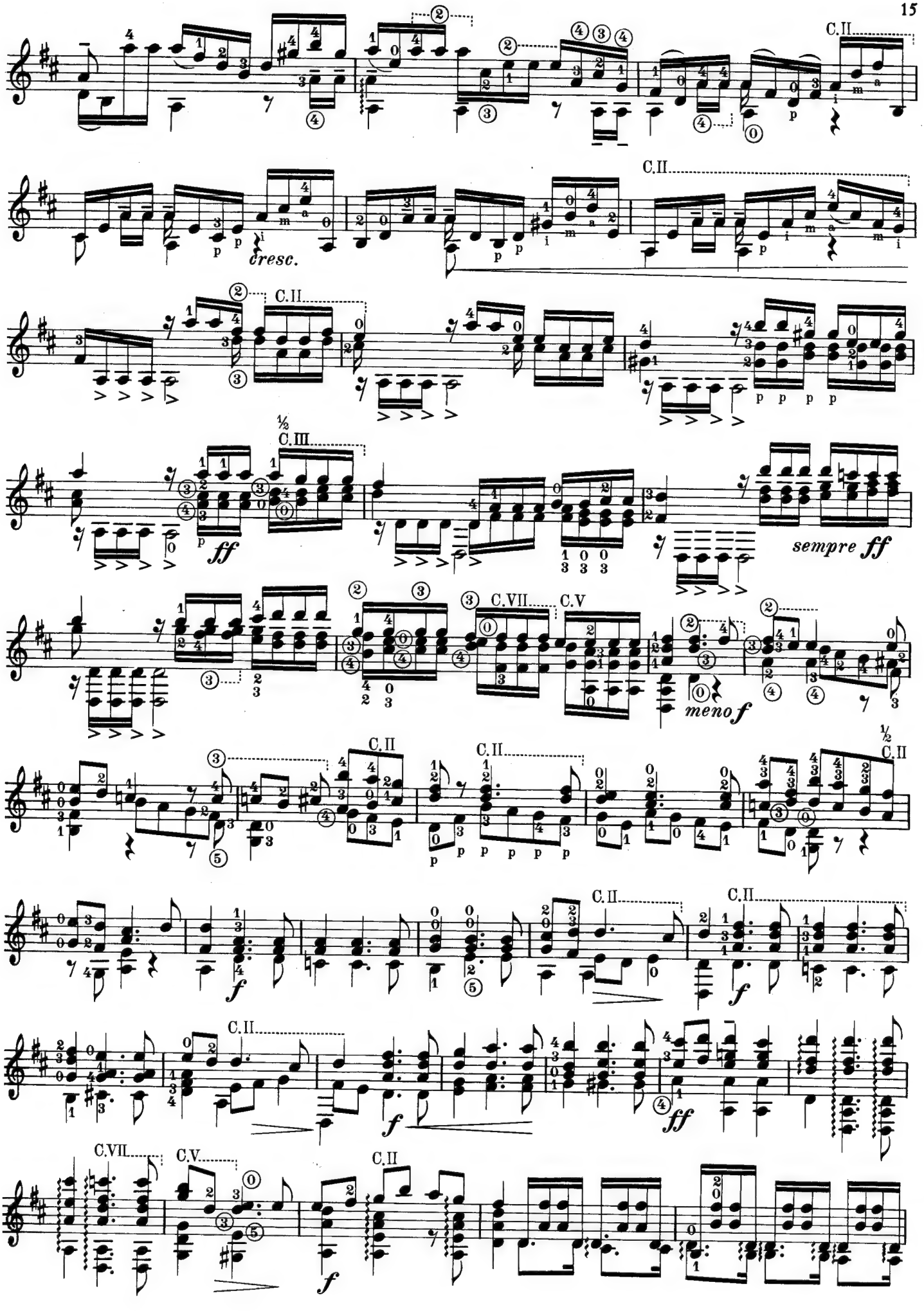

C.V
C.II
C.II
C.III
C.II
resoluto
C.II
C.III
C.II

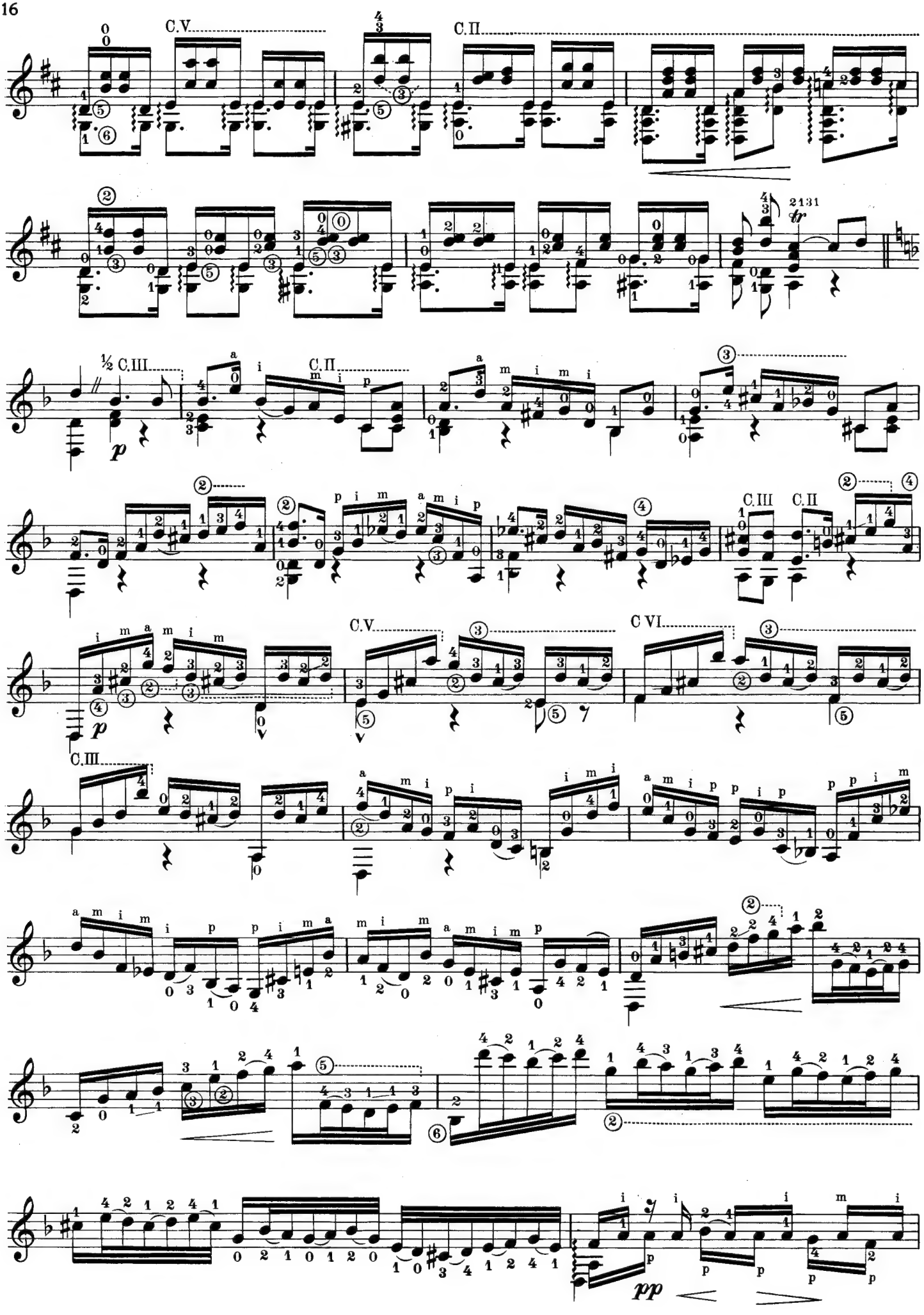

p
f
meno f
p suave
C.II.
pp expressivo
cresc. poco a poco
f
meno

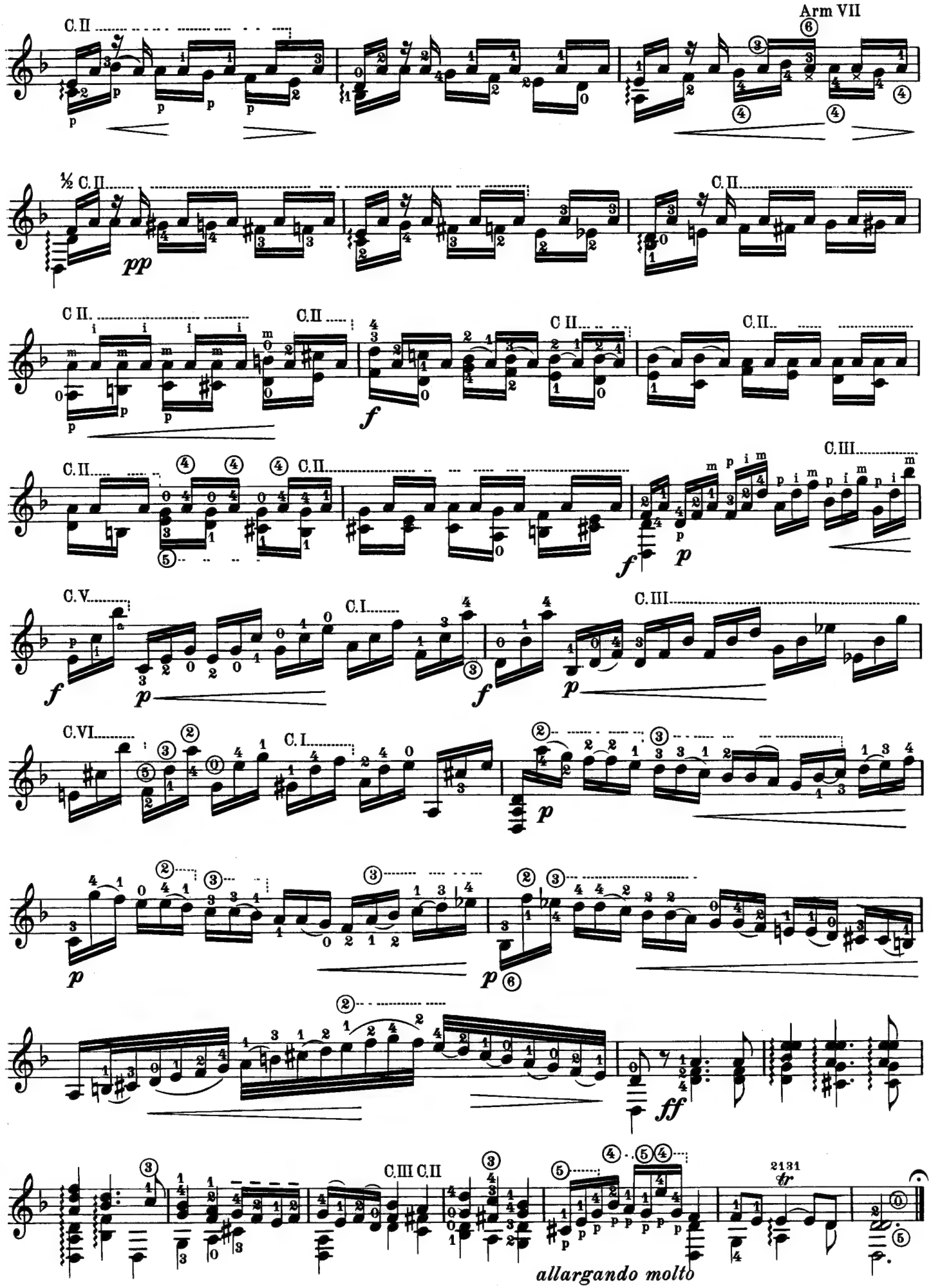

pp tranquillo e misterioso
C.V
C.III
C.II
C.VI
C.V
C.II
C.III
C.V
p


cresc. poco a poco
C.IV
C.VI
sempre cresc.
C.VI
C.IX
C.VIII
C.VII
C.VI
½
C.I
ff
poco rit.
f
p
p


ff
tr
tranquillo
p
C.II
C.II
C.II
f
C.II
p
C.II
p ben legato e tranquillo
C.VII
C.II
C.II


C.II
cresc.
½ C.III
ff
sempre ff
C.VII
C.V
meno f
f
ff


C.V.
C.II
2131
½ C.III
C.II
C.III
C.II
C.V.
C VI.
C.III.
p
pp

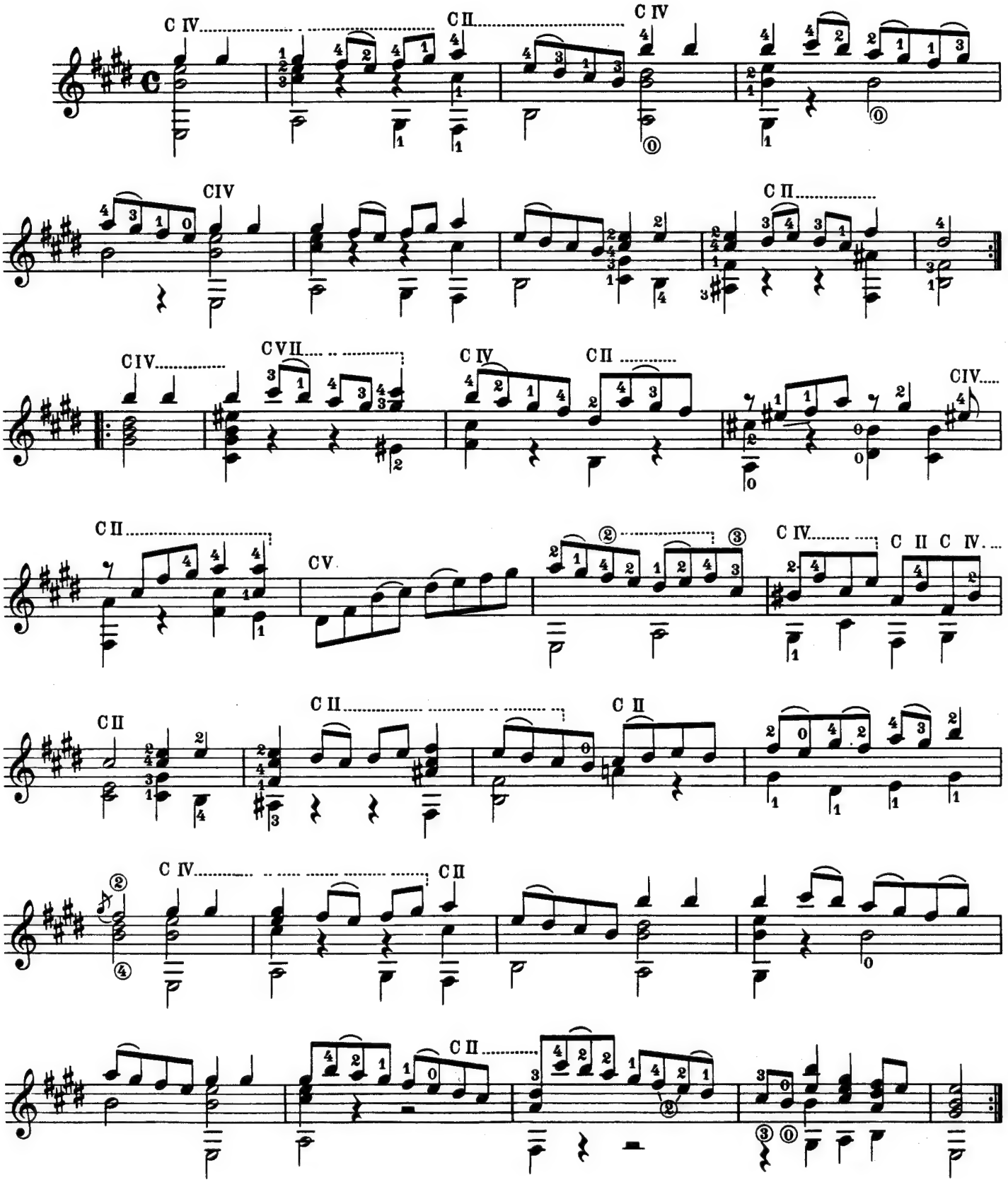

C. II
Arm VII
½ C. II
pp
C. II
C. II
C. II
f
C. II
C. II
C. II
C. III
f
p
C. V
f
p
C. I
f
p
C. III
C. VI
C. I
p
p
p
ff
C. III C. II
2131
tr
allargando molto

Gavotte

Transcription
Andrés Segovia

Johann Sebastian Bach
1685 – 1750

Gavotte I



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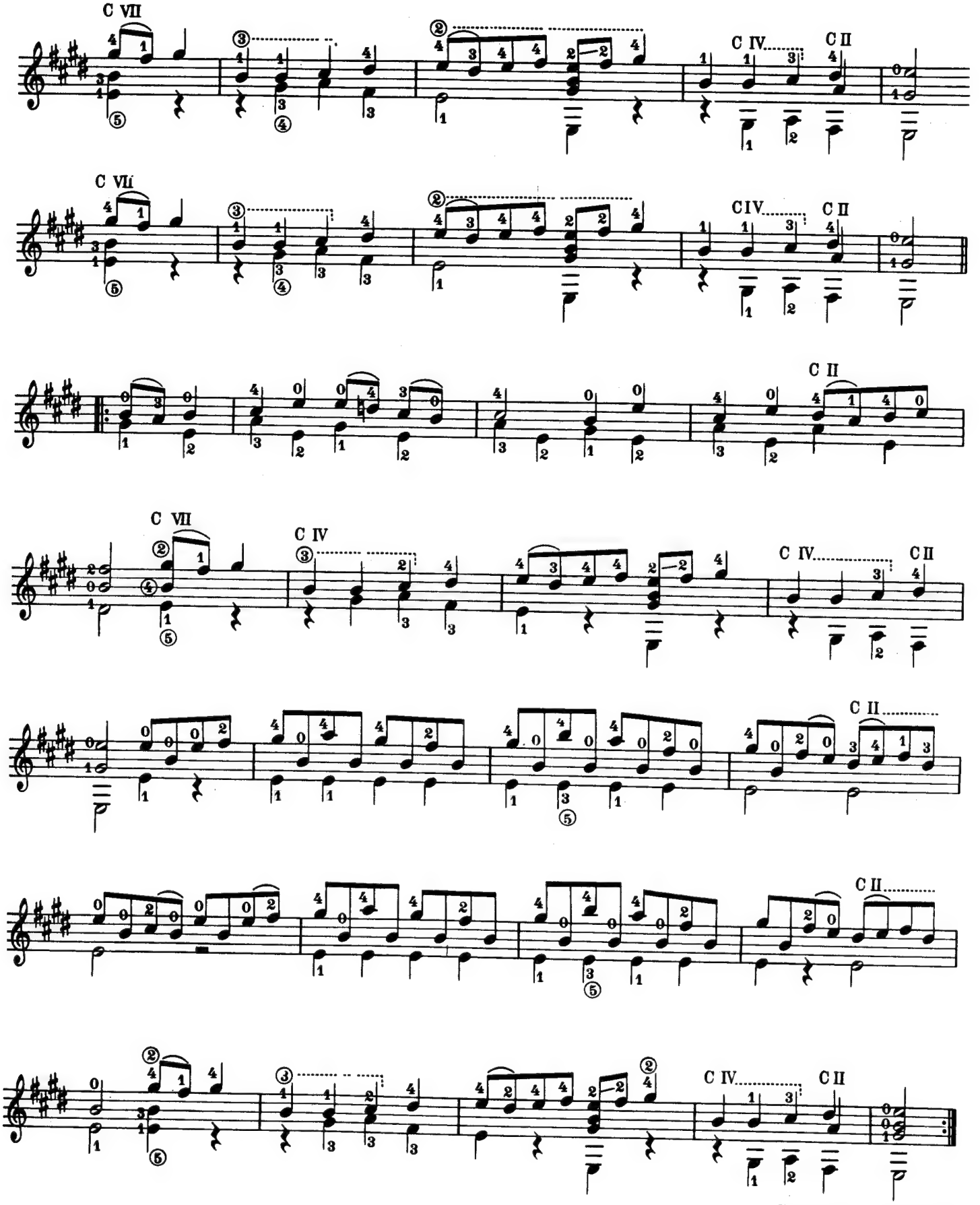
Gavotte II

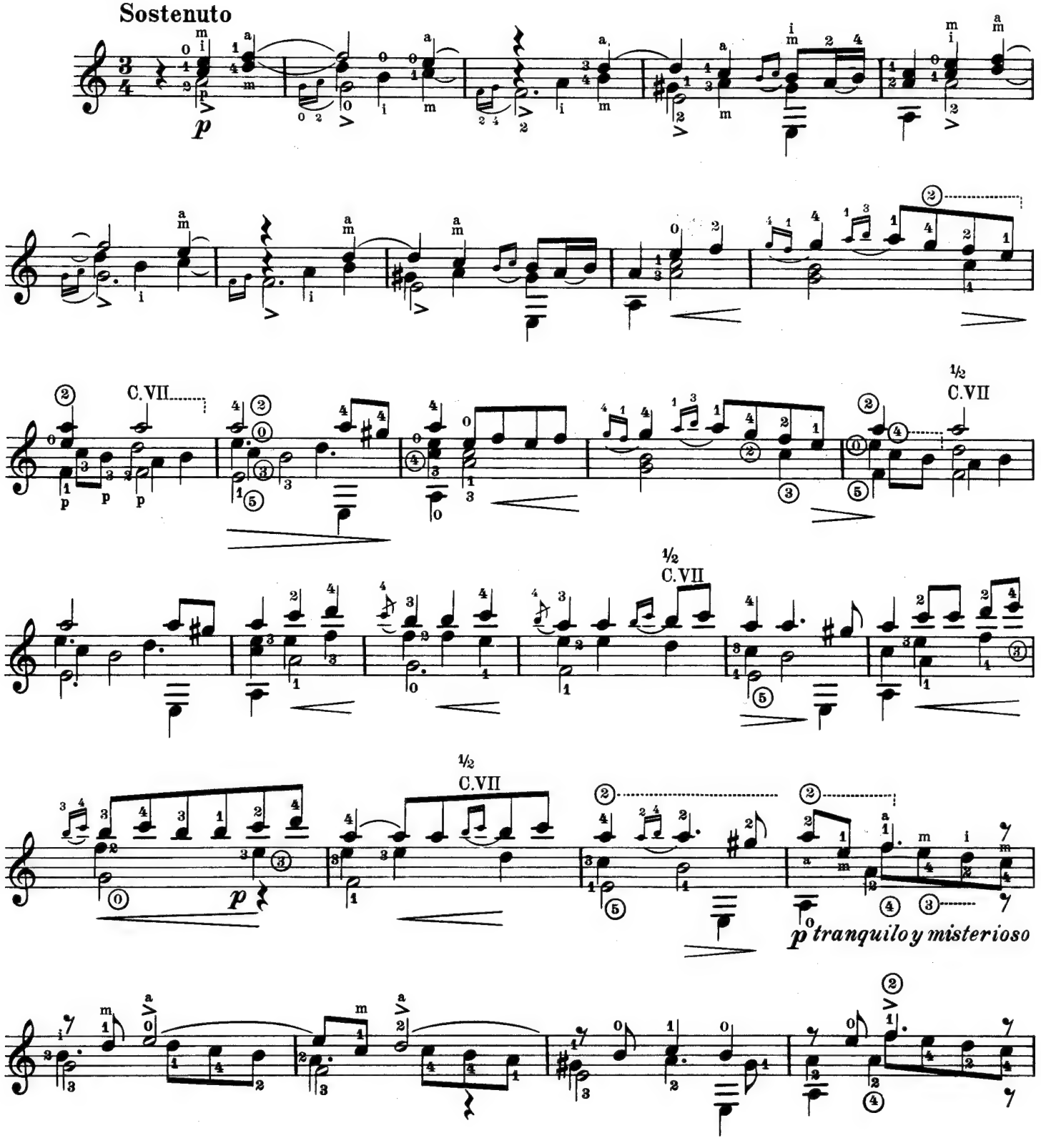


Gavotte I Da Capo

Passacaglia

Transcription
Andrés Segovia

Louis Couperin
1630 – 1655



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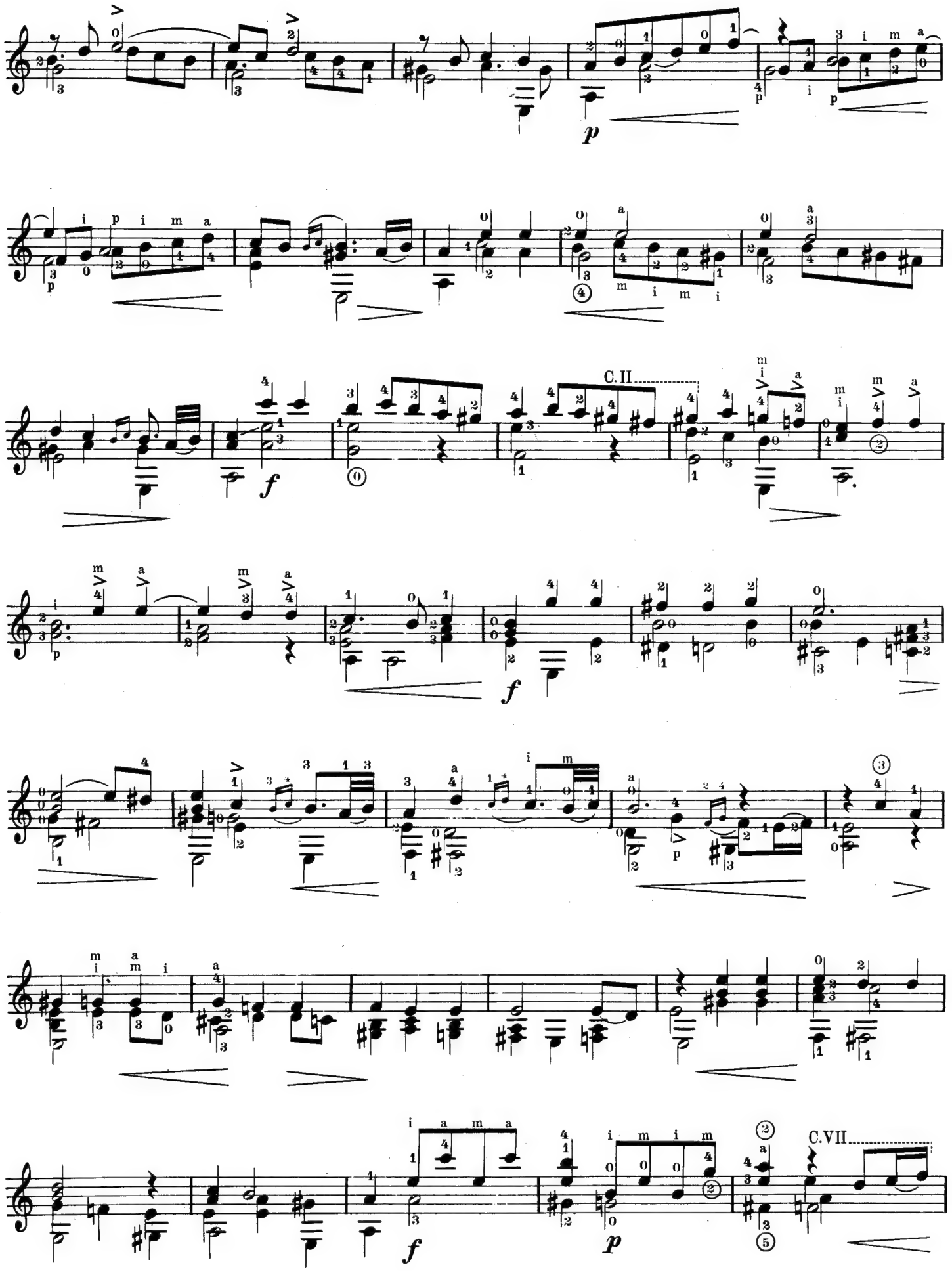
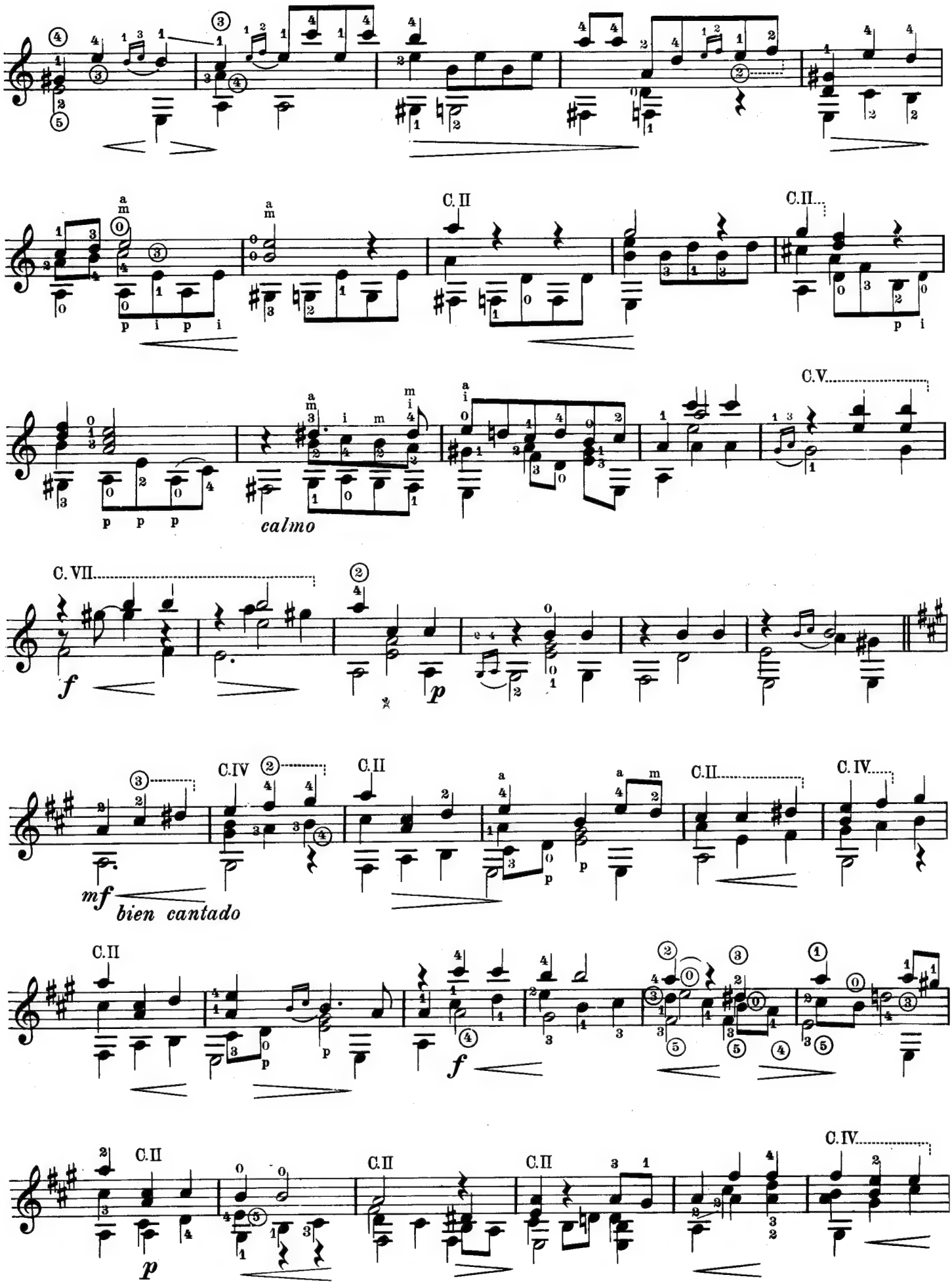
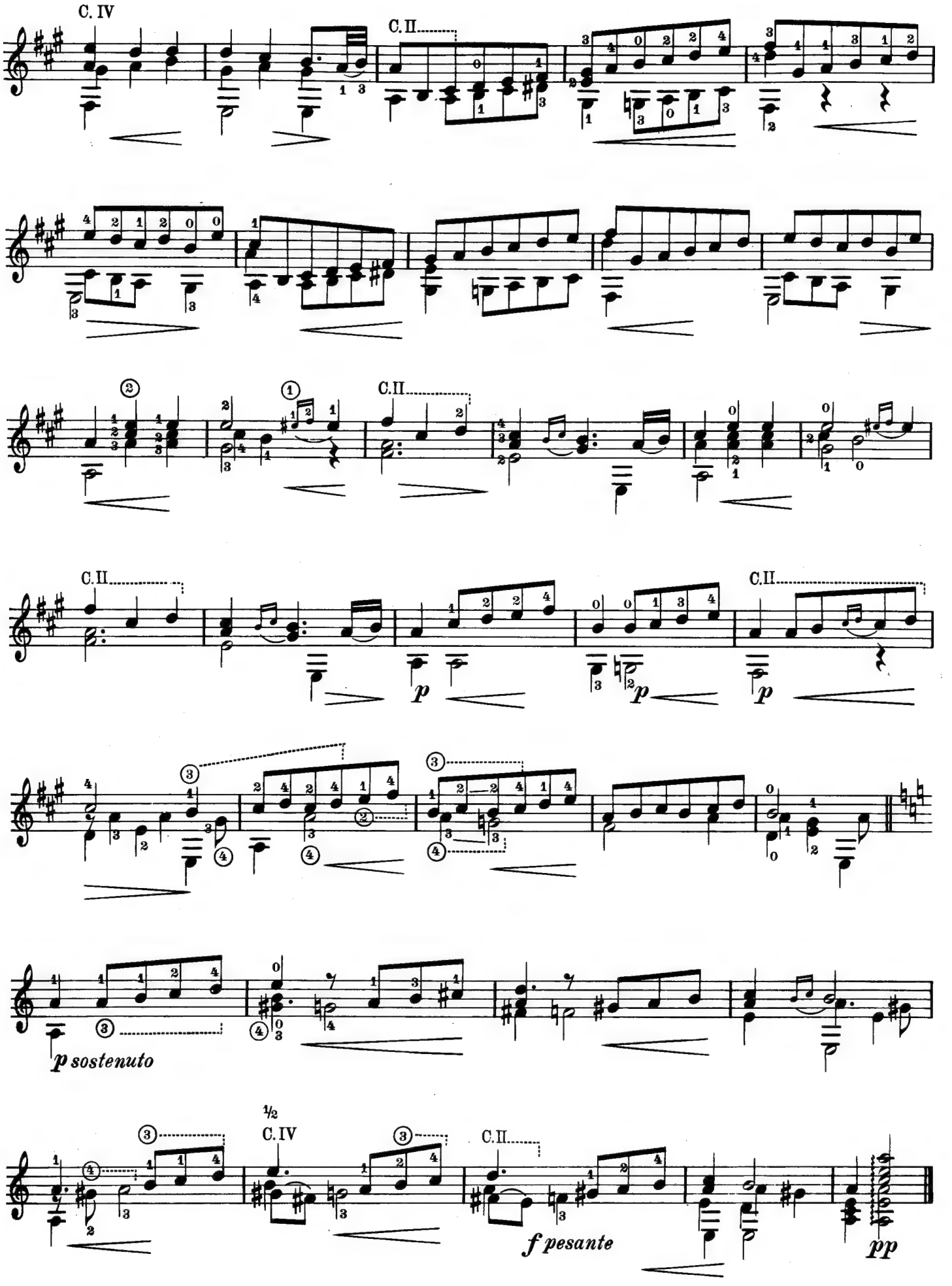

C.II
C.VII


C. II
C. II
C. V.
calmo
C. VII.
C. IV
C. II
C. II
C. IV.
mf
bien cantado
C. II
C. II
C. II
C. II
C. IV.


C. IV
C. II
C. II
C. II
C. II
p
p
p
p sostenuto
½
C. IV
C. II
f pesante
pp

Sonata

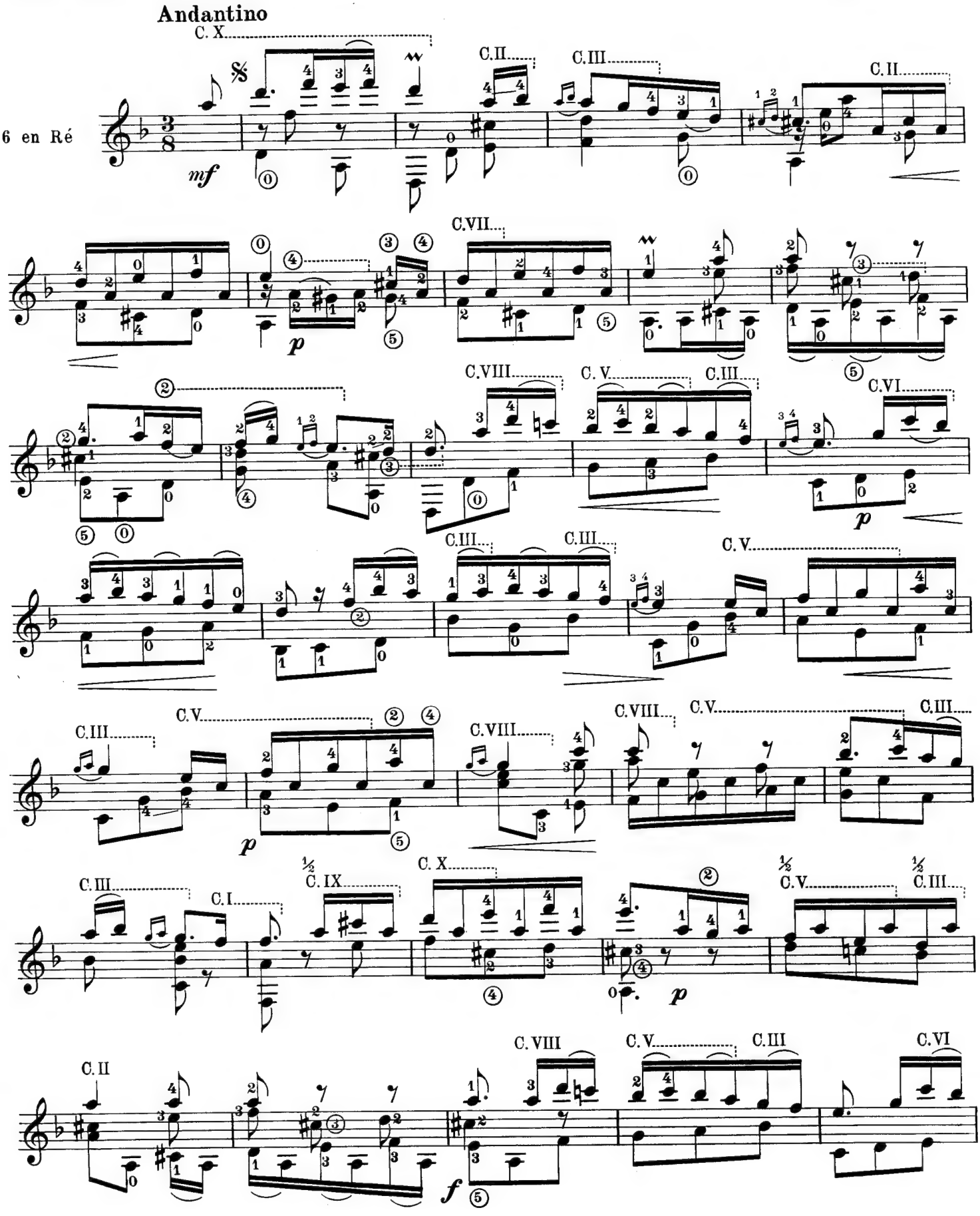
aus: 8 Aylesforder Stücke

Transcription
Andrés Segovia

Georg Friedrich Händel
1685 – 1759

Andantino

6 en Ré



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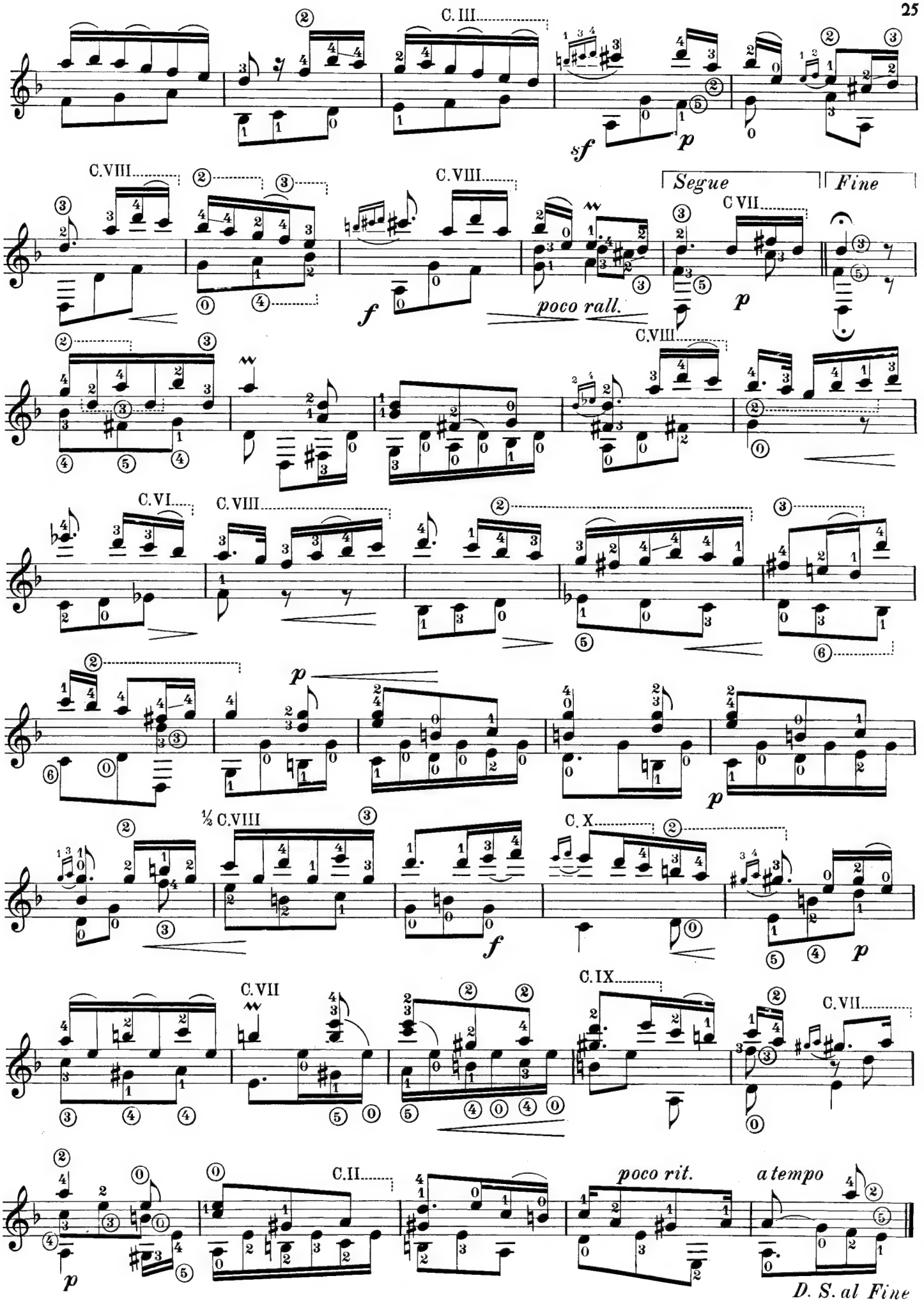
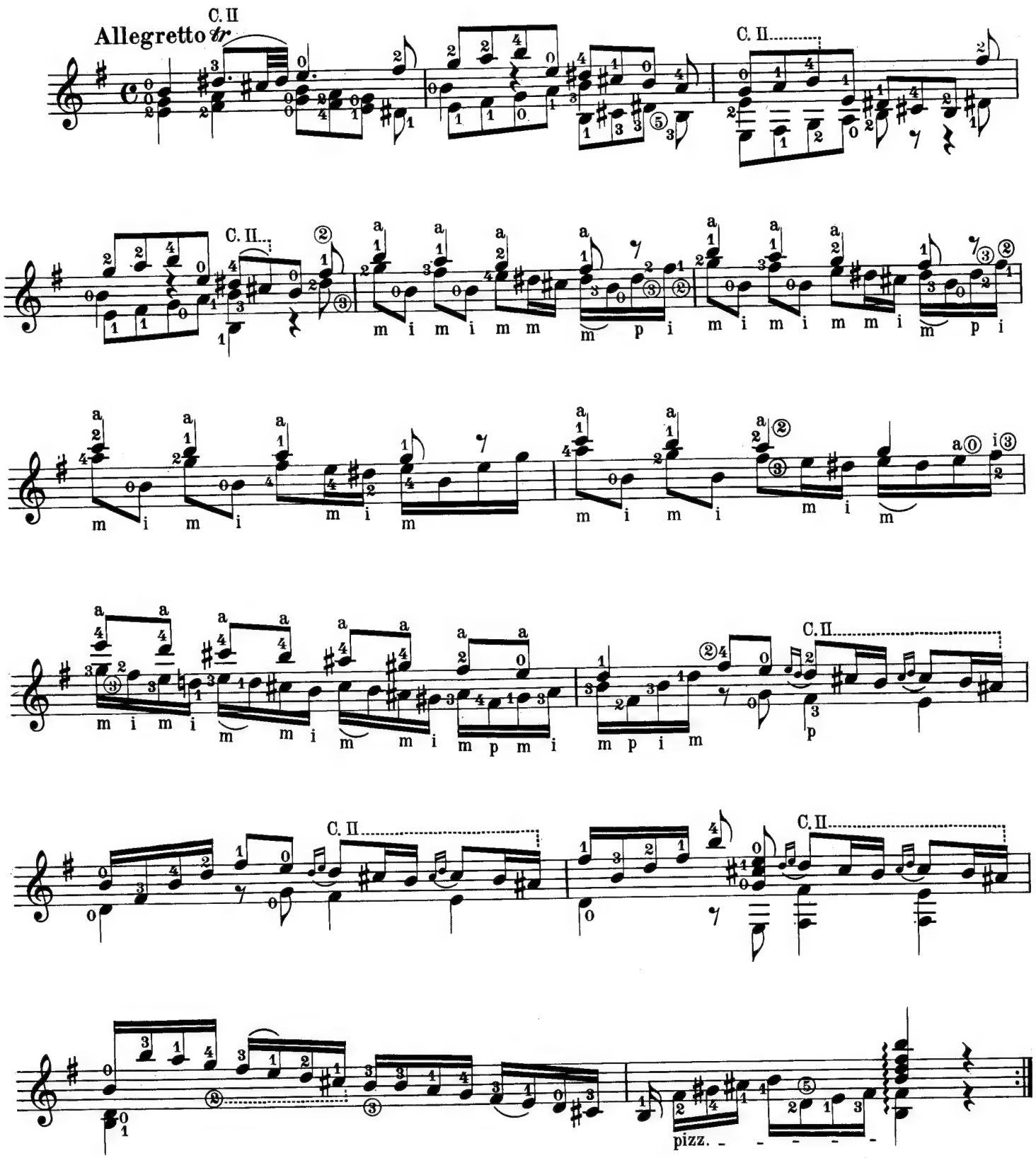

C. III
sf
p
C.VIII
C.VIII
Segue
Fine
C VII
f
poco rall.
p
C.VIII
C.VI
C.VIII
p
p
½ C.VIII
C. X
f
p
C.VII
C.IX
C.VII
C.II
poco rit.
a tempo
p
D. S. al Fine

Sonata

Transcription
Andrés Segovia

Domenico Scarlatti
1685 - 1757



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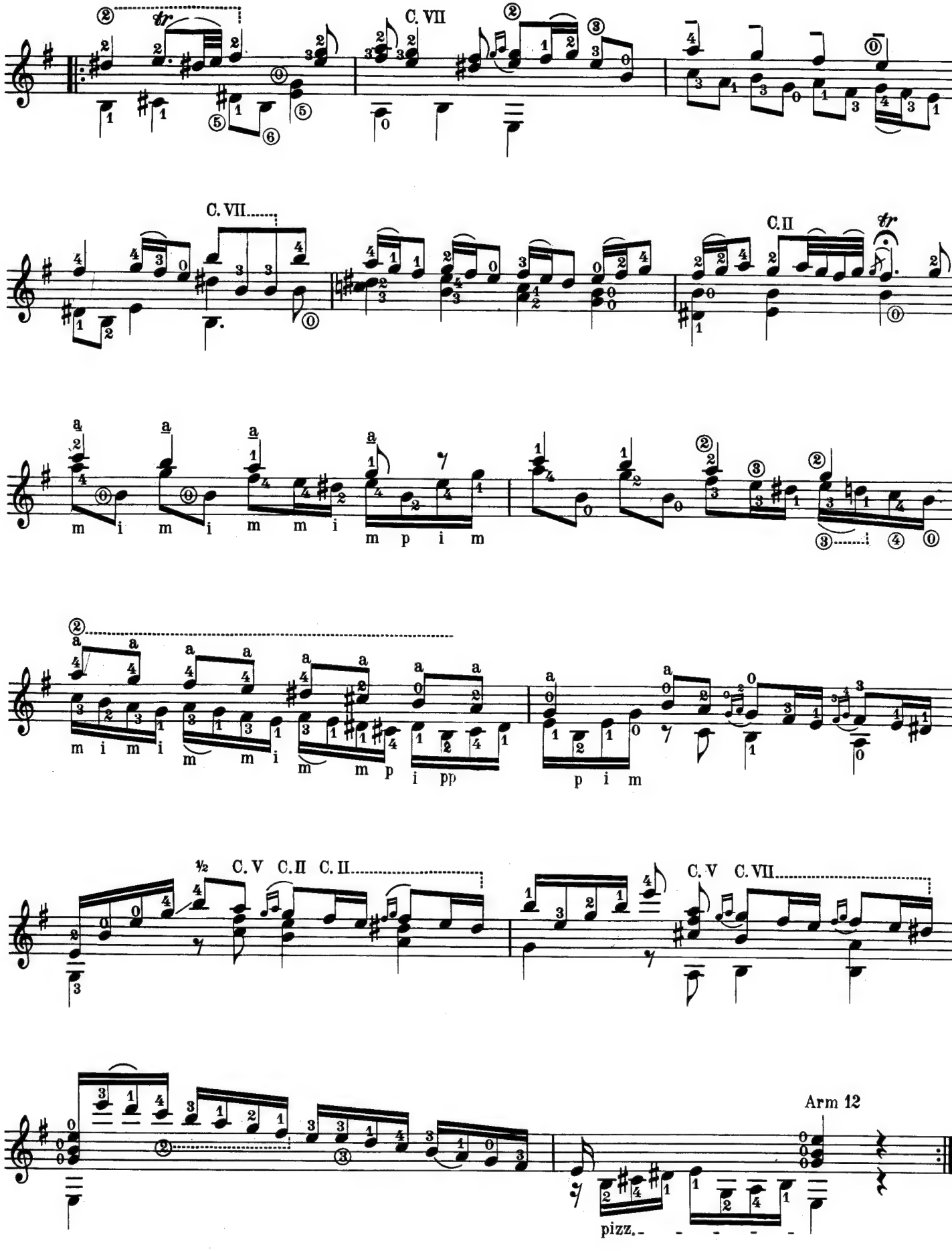
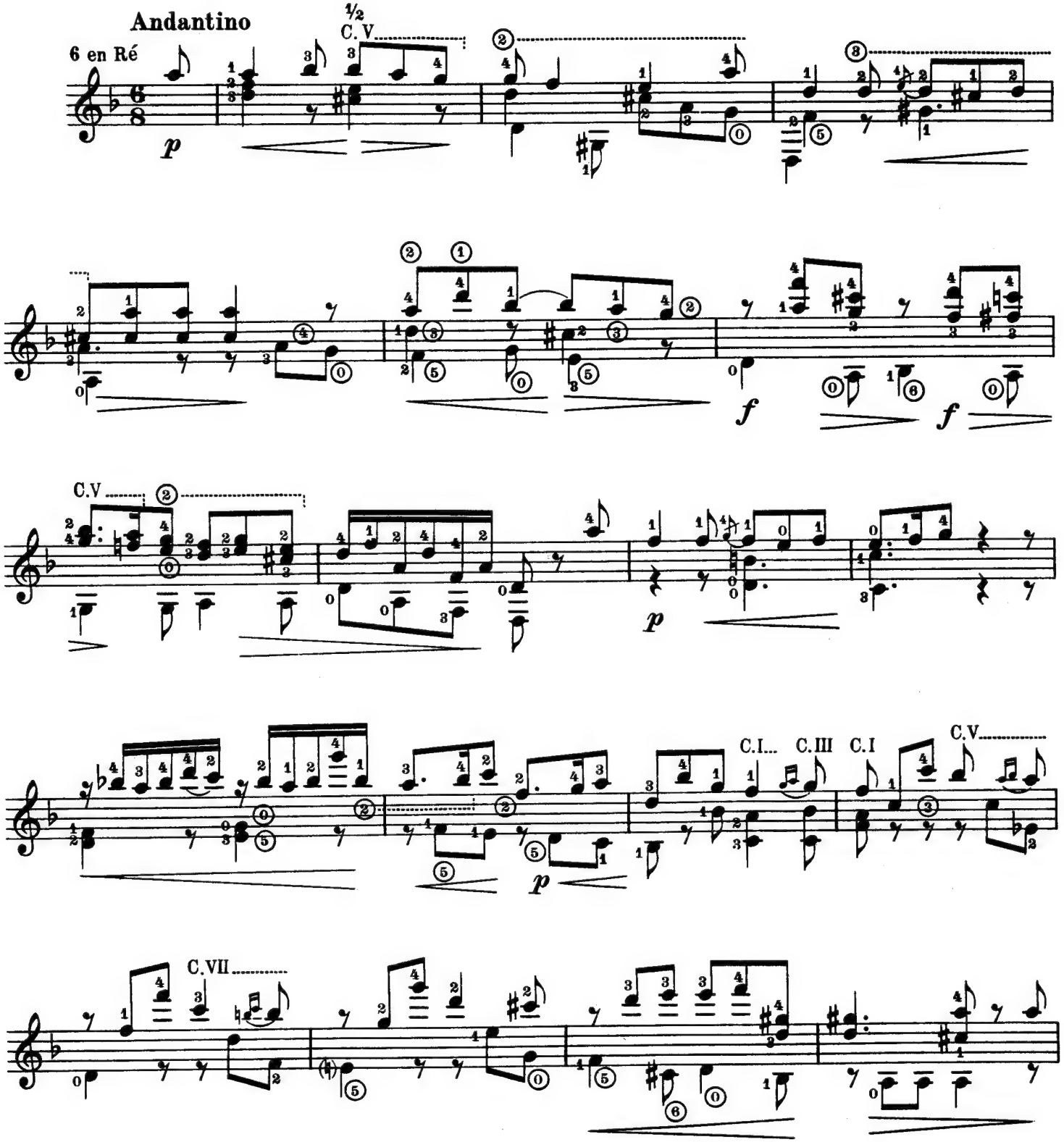

C. VII
C. VII
C.II
m i m i m m i
m p i m
m i m i m m i m m p i pp
p i m
½ C. V C.II C. II
C. V C. VII
Arm 12
pizz.

Sonatine

Transcription
Andrés Segovia

Georg Benda
1722 – 1795



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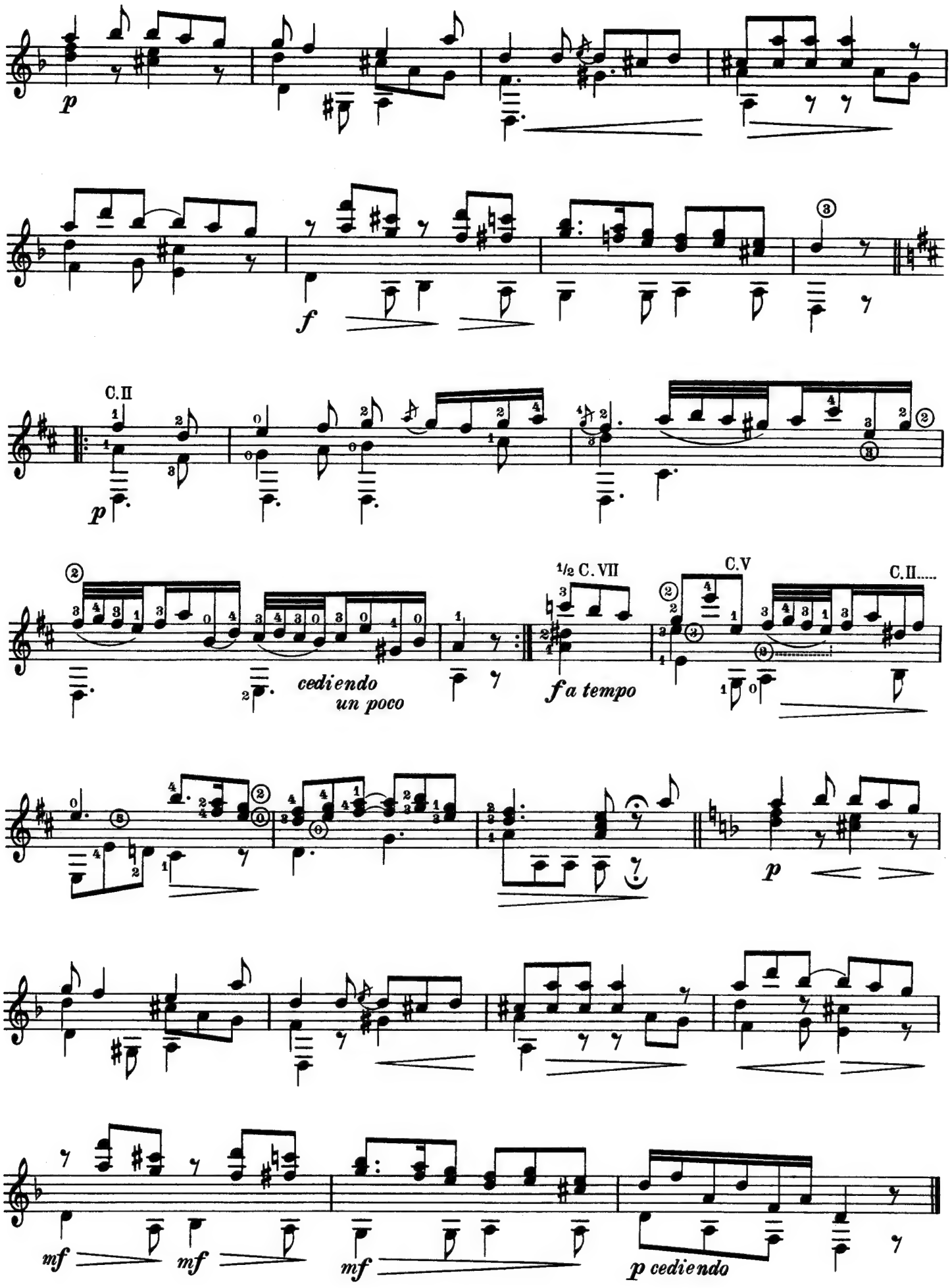
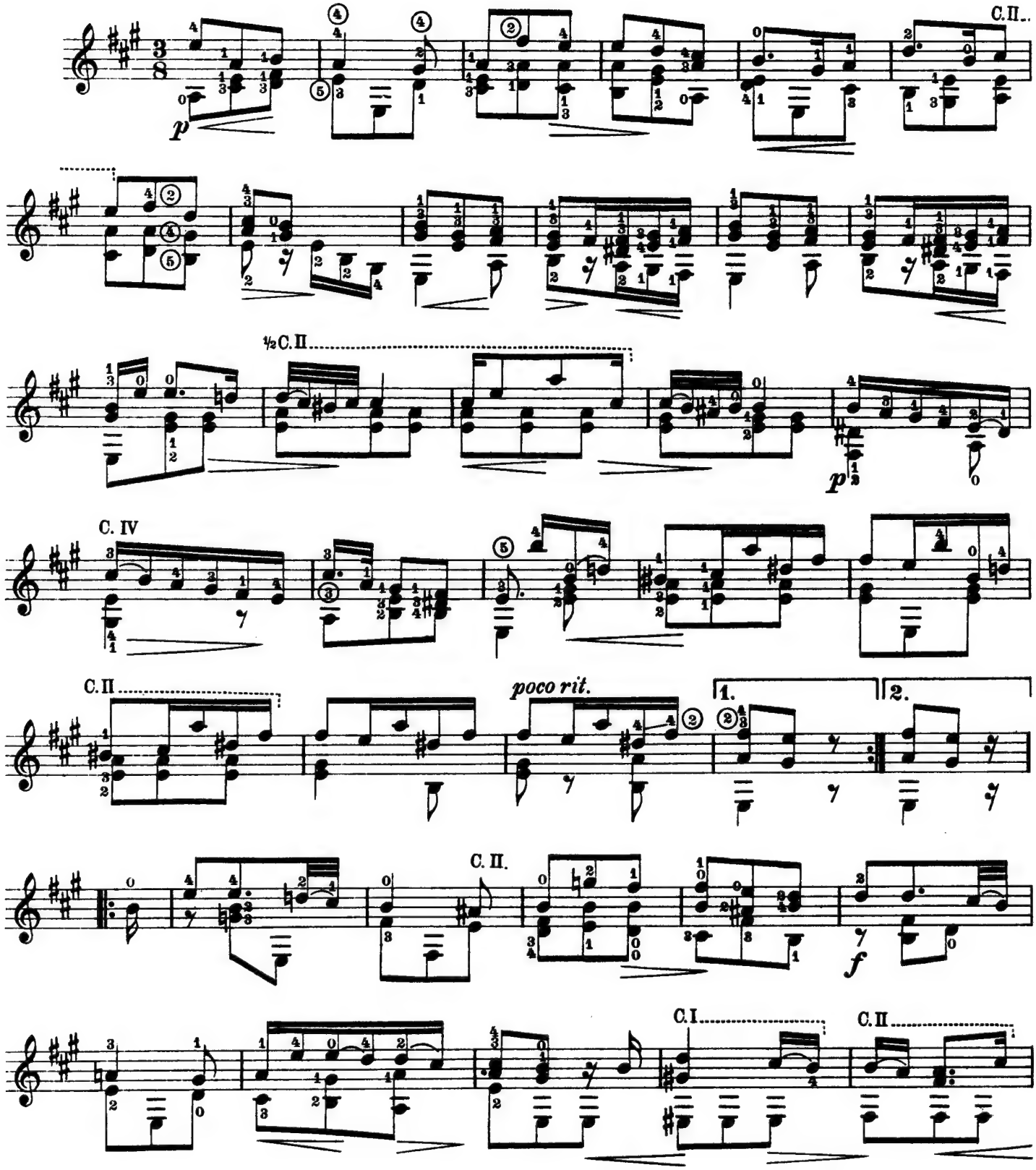

p
f
C.II
p
cediendo
un poco
1/2 C. VII
f a tempo
C.V
C.II.....
p
mf
mf
mf
p cediendo

Cantabile

Transcription
Andrés Segovia

Johann Baptist Vanhal
1739 – 1813



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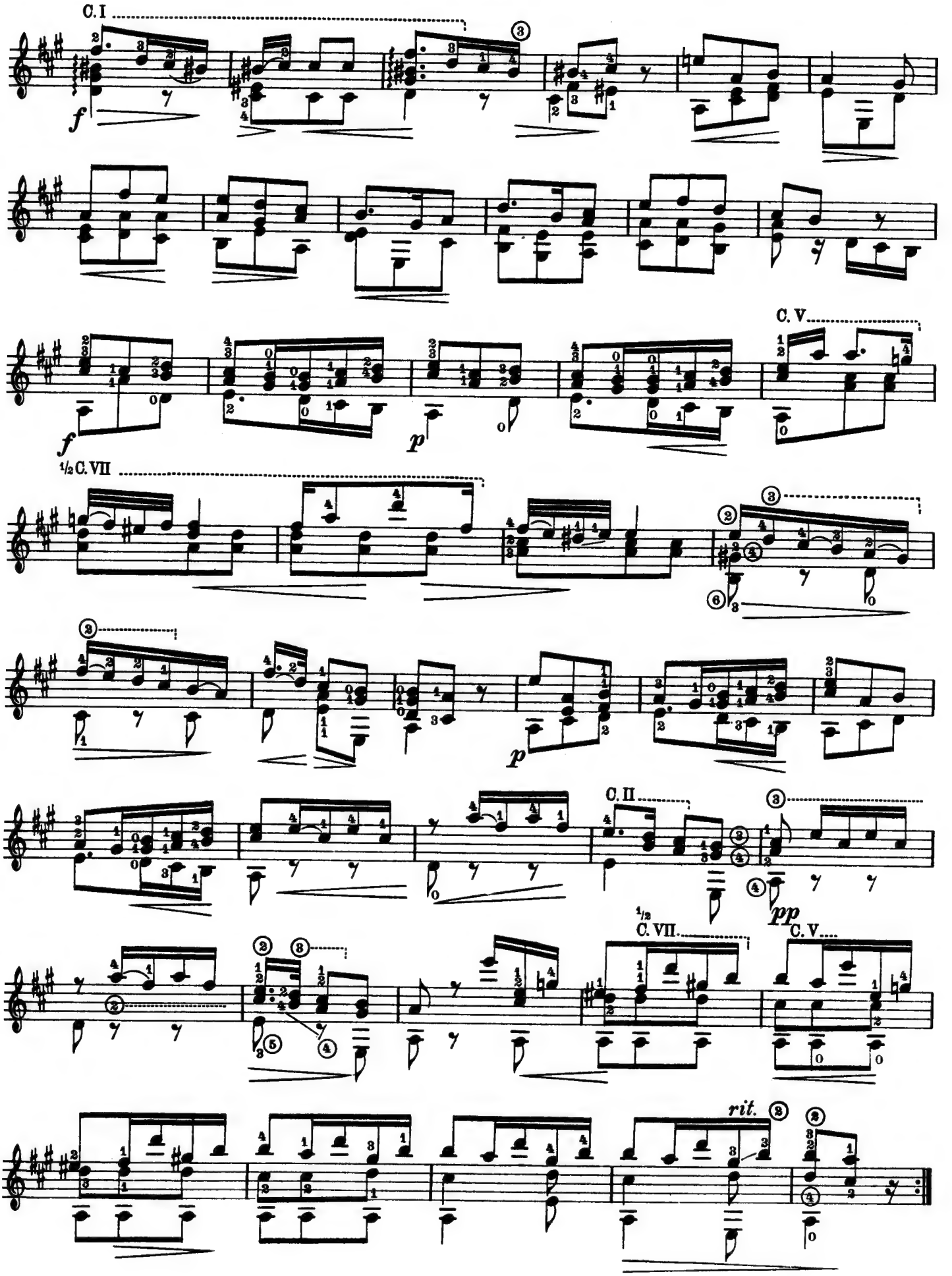
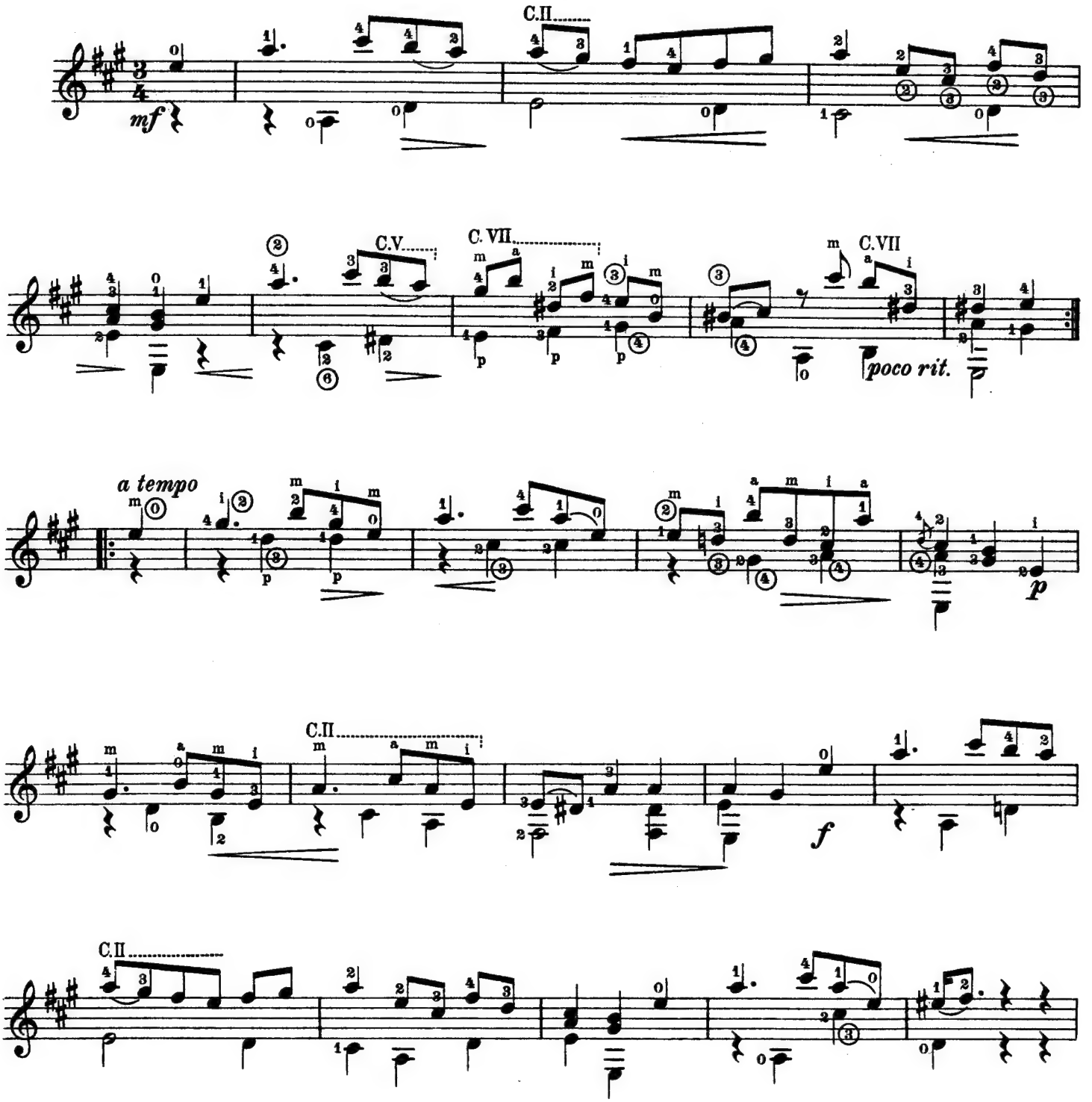

C. I
f
C. V
f
p
½ C. VII
p
C. II
pp
½ C. VII
C. V
rit.

Minuetto

Transcription
Andrés Segovia

Johann Baptist Vanhal
1739 - 1813



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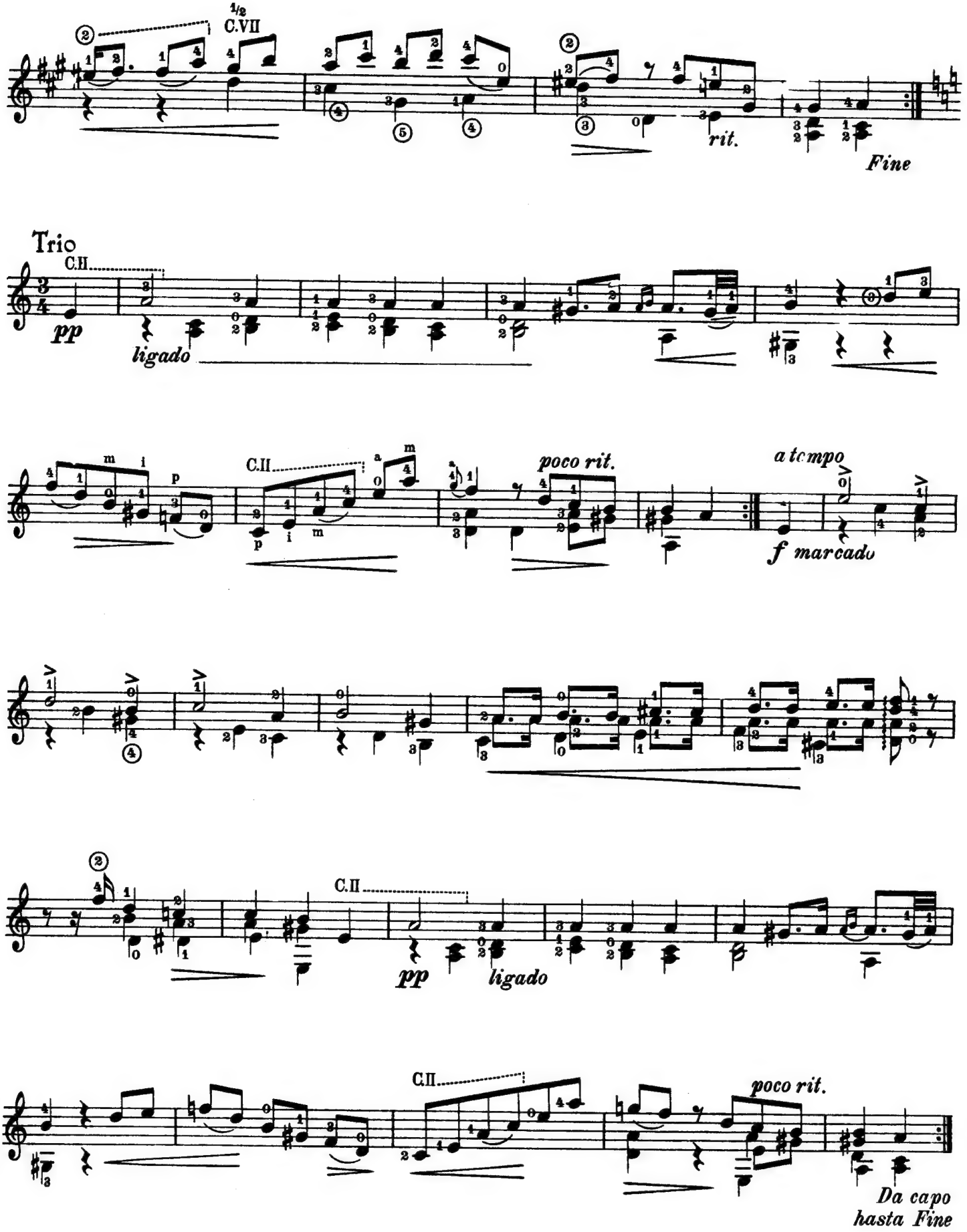
½ C.VII
rit.
Fine
Trio
C.II
pp
ligado
C.II
poco rit.
a tempo
f marcado
C.II
pp
ligado
C.II
poco rit.
Da capo
hasta Fine

Variationen

über „Das klinget so herrlich“ aus der Oper
„Die Zauberflöte“ von W.A. Mozart
opus 9

Fingersätze von / Fingering by
Andrés Segovia

Fernando Sor
1788 – 1839

THÈMA
Andante moderato

p con gracia

f

Pour la 2me fois

1re Var.
Leggero

poco rit.

a tempo

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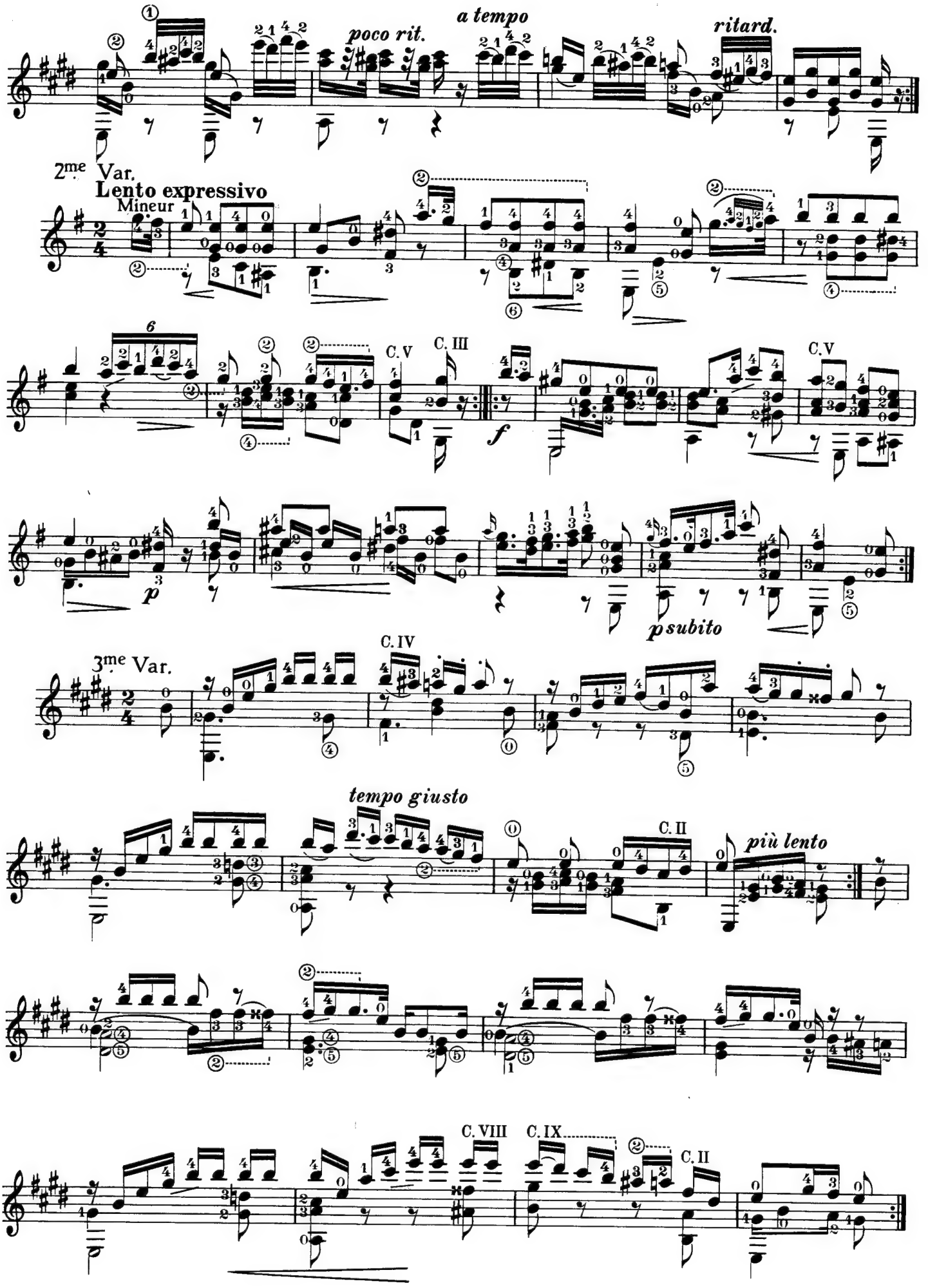
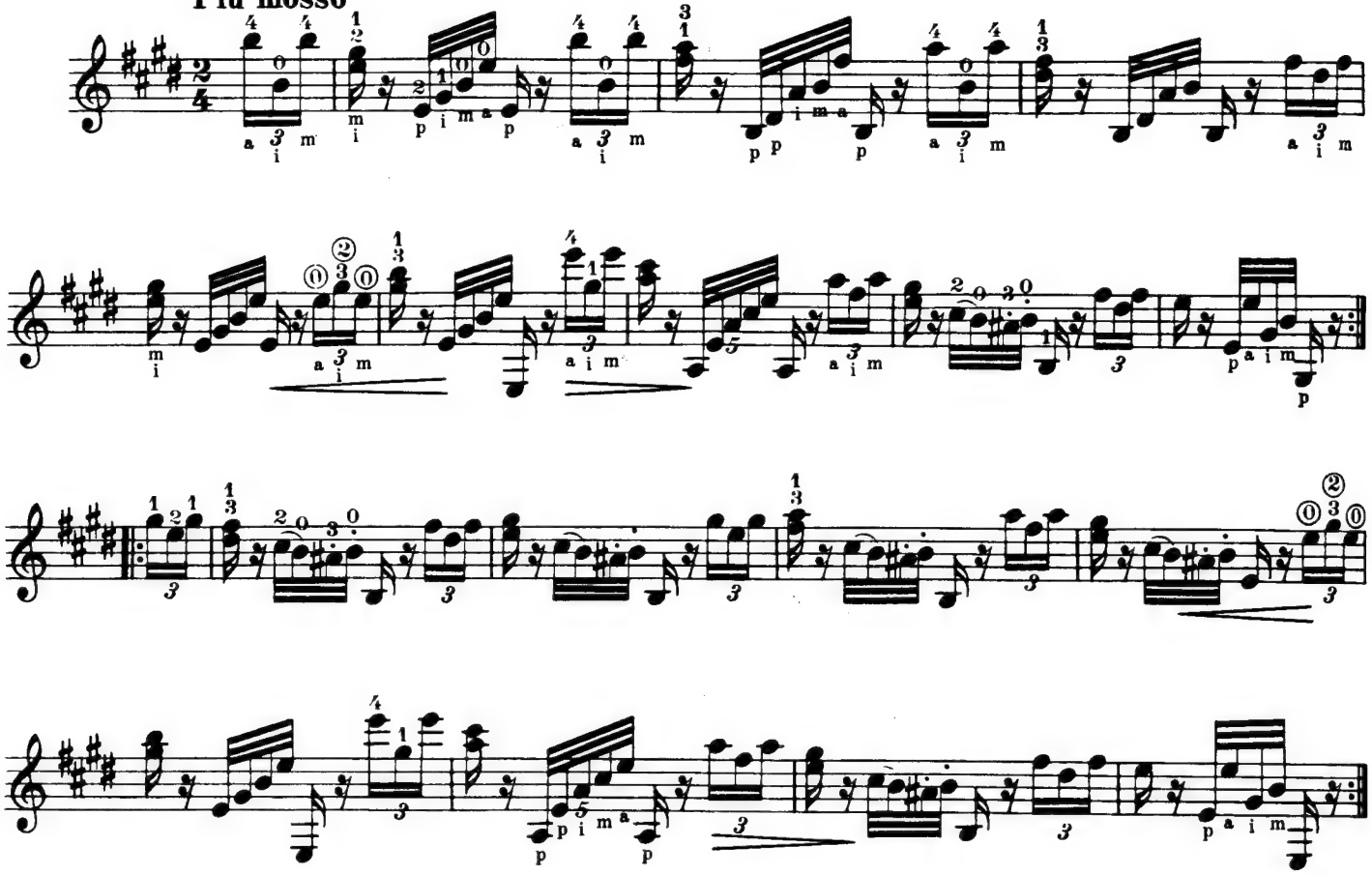

poco rit.
a tempo
ritard.
2me Var.
Lento expressivo
Mineur
C. V
C. III
C. V
p
f
psubito
3me Var.
C. IV
tempo giusto
C. II
più lento
C. VIII
C. IX
C. II

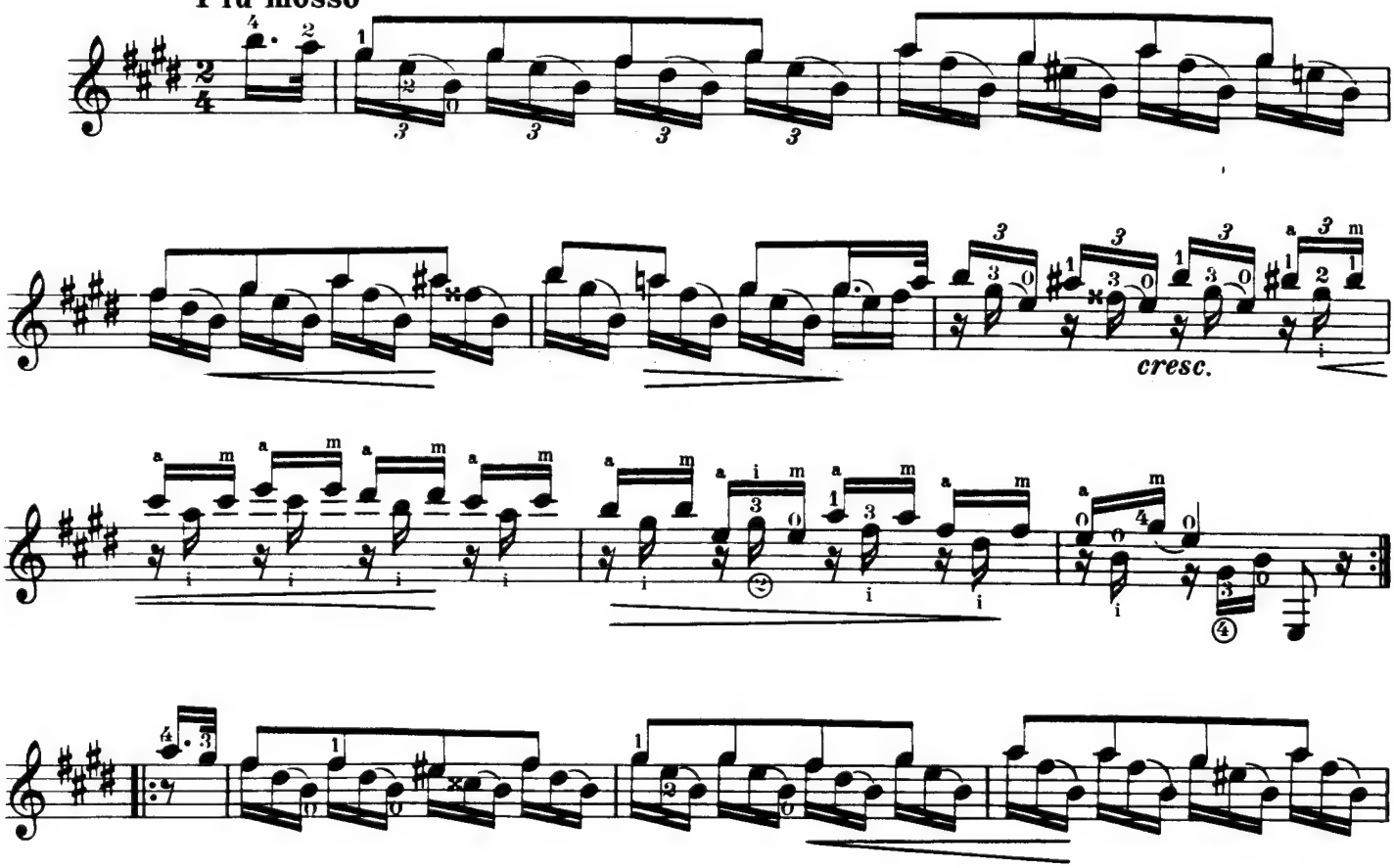
4me Var.

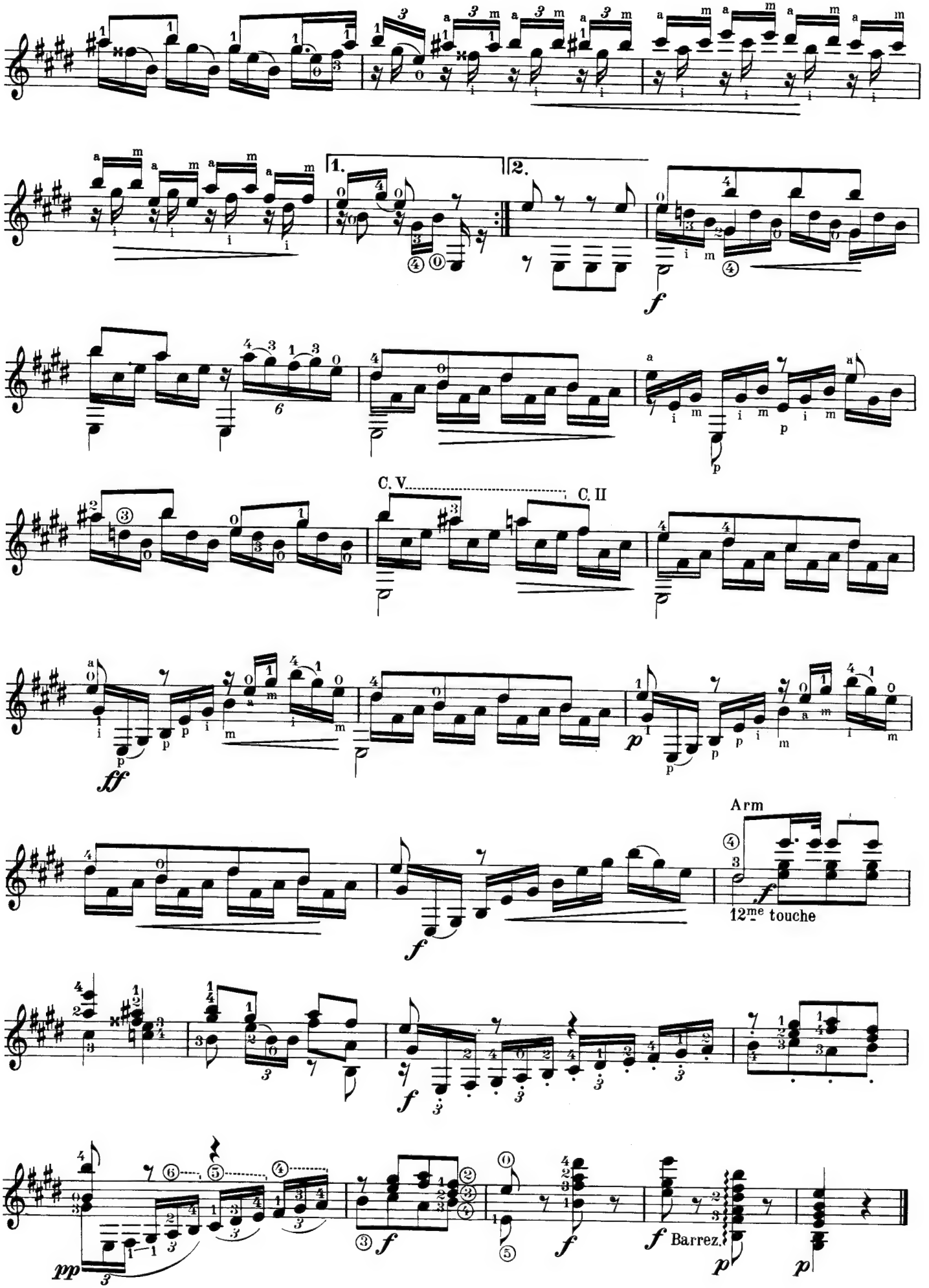
Più mosso



5me Var.

Più mosso



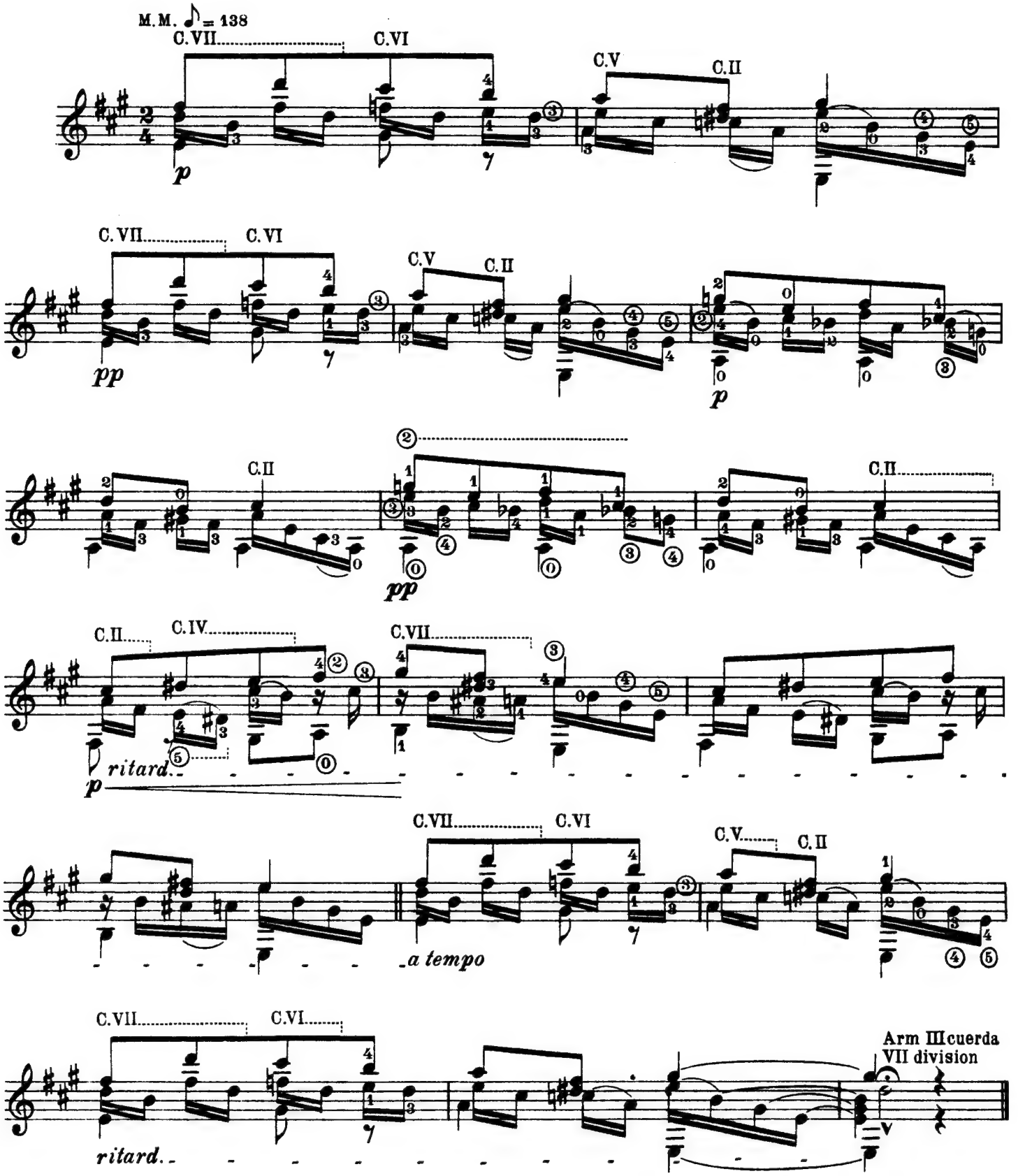

1.
2.
C. V.
C. II
Arm
12me touche
Barrez.

Bittendes Kind

aus „Kinderszenen“ opus 15 No. 4

Transcription
Andrés Segovia

Robert Schumann
1810 - 1856



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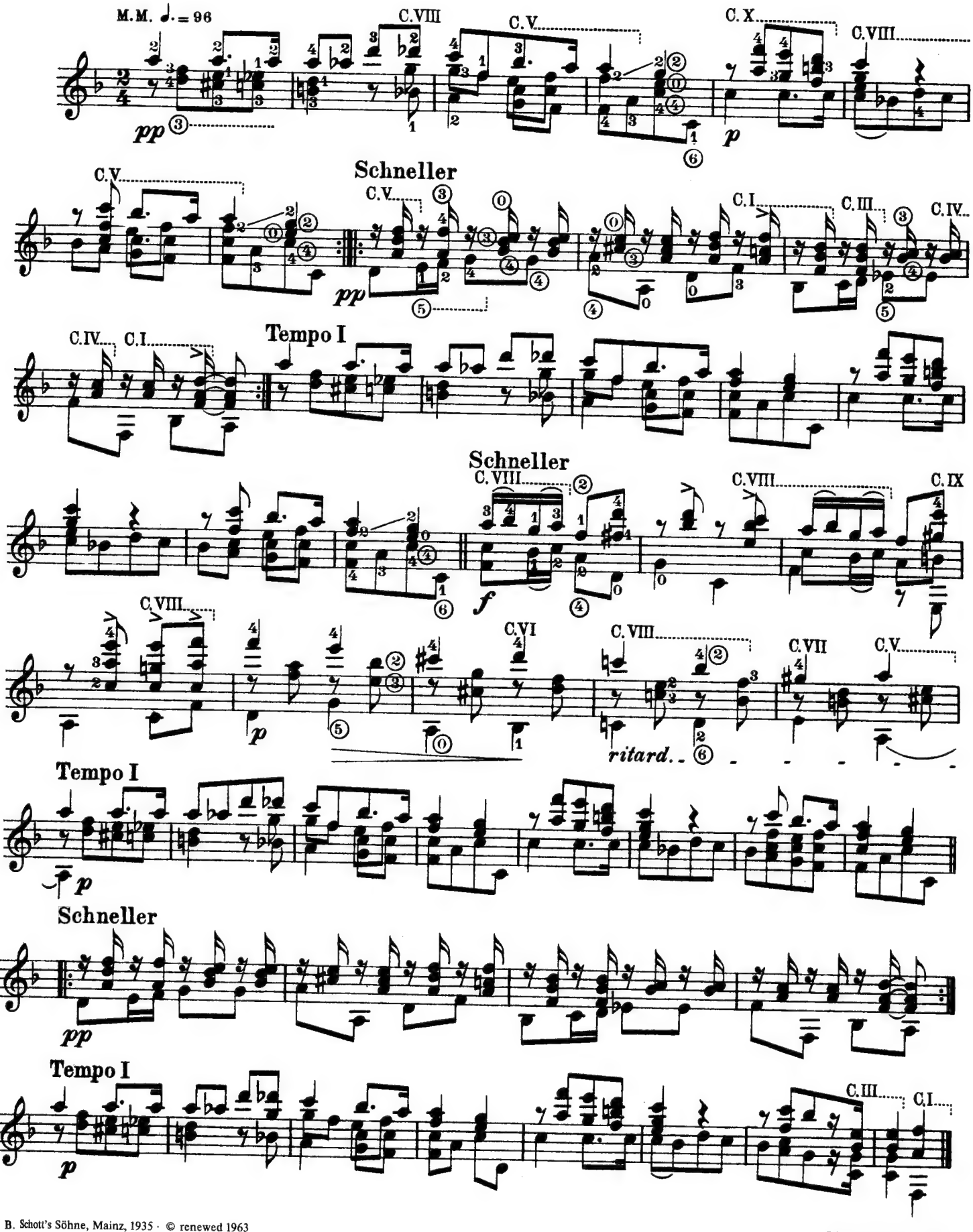
Fürchtenmachen

aus „Kinderszenen“ opus 15 No. 11

Transcription
Andrés Segovia

Robert Schumann
1810 – 1856



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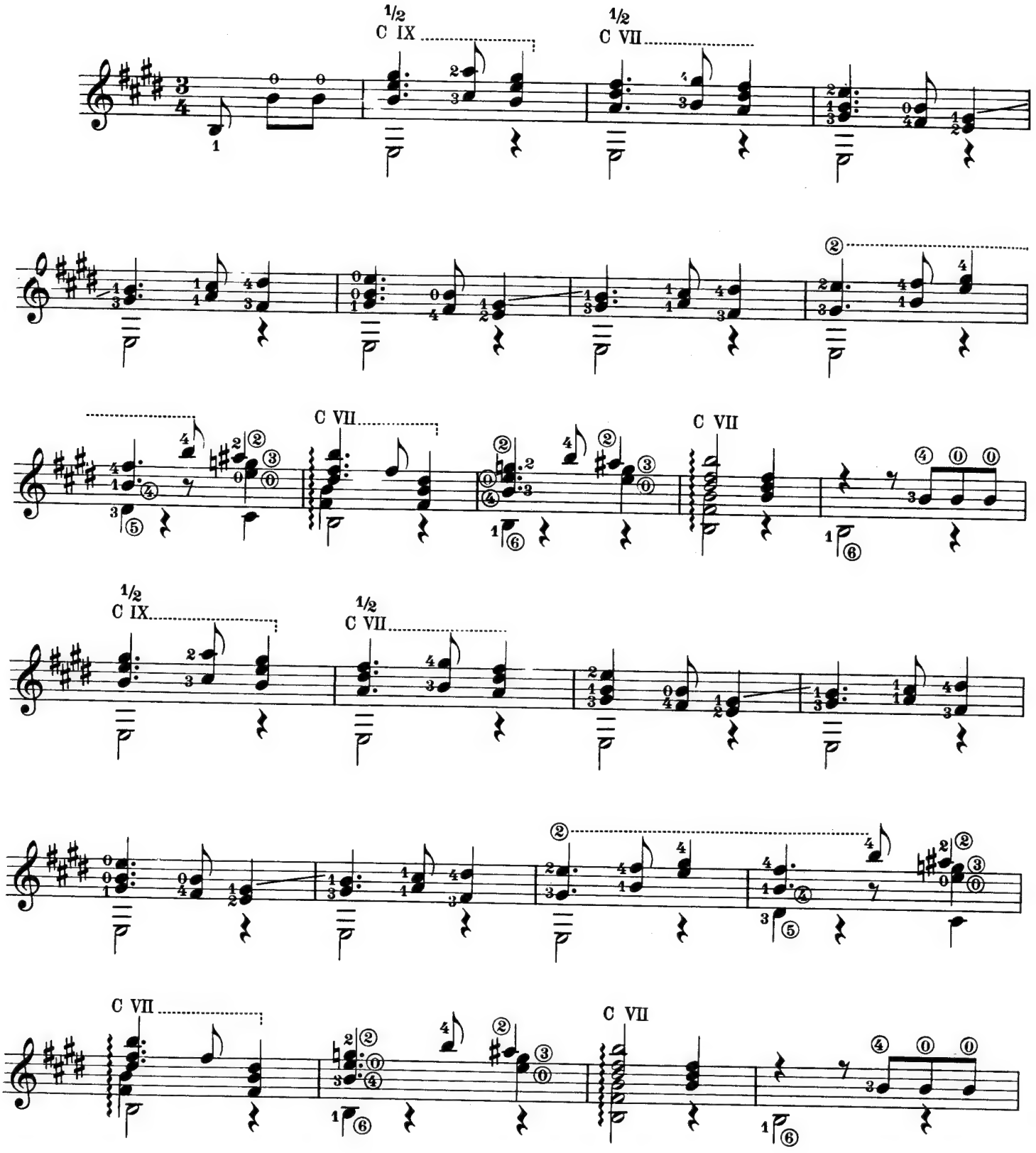
Walzer

opus 39 No. 8

Transcription
Andrés Segovia

Johannes Brahms
1833 - 1897



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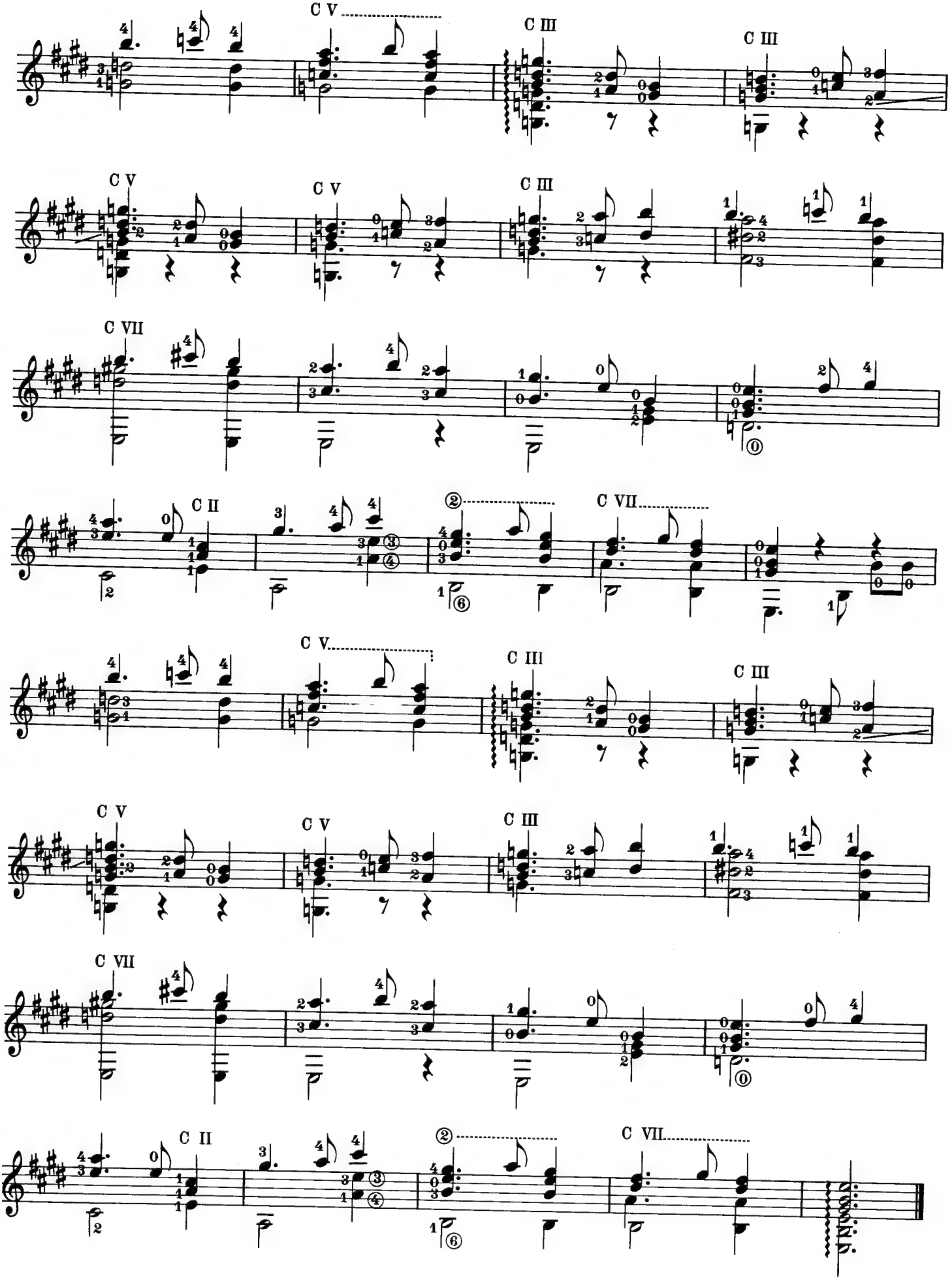
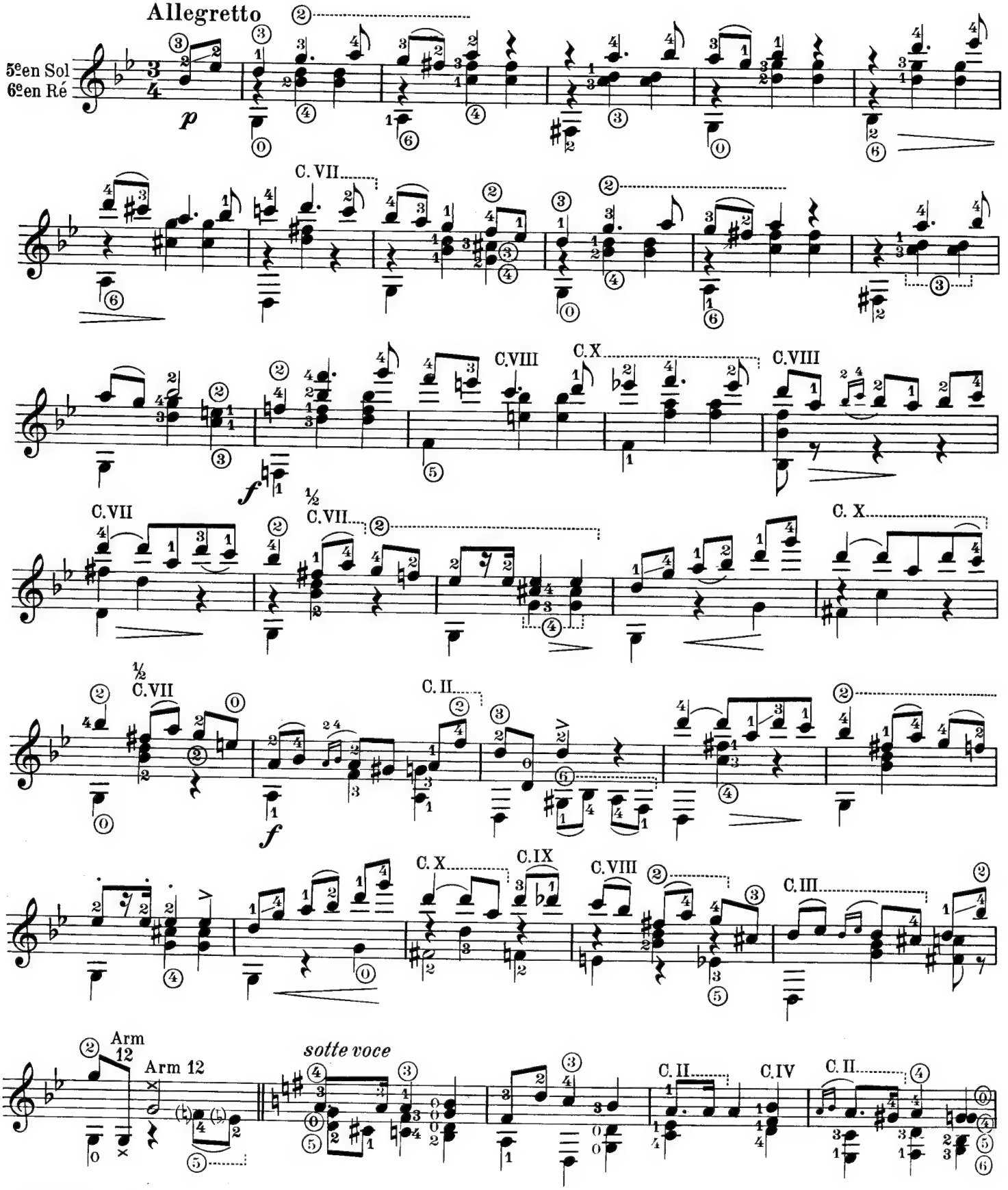

C V
C III
C III
C V
C V
C III
C VII
C II
C V
C III
C III
C V
C V
C III
C VII
C II

Mazurka

opus 63 No. 3

Transcription
Andrés Segovia

Frédéric Chopin
1810 – 1849



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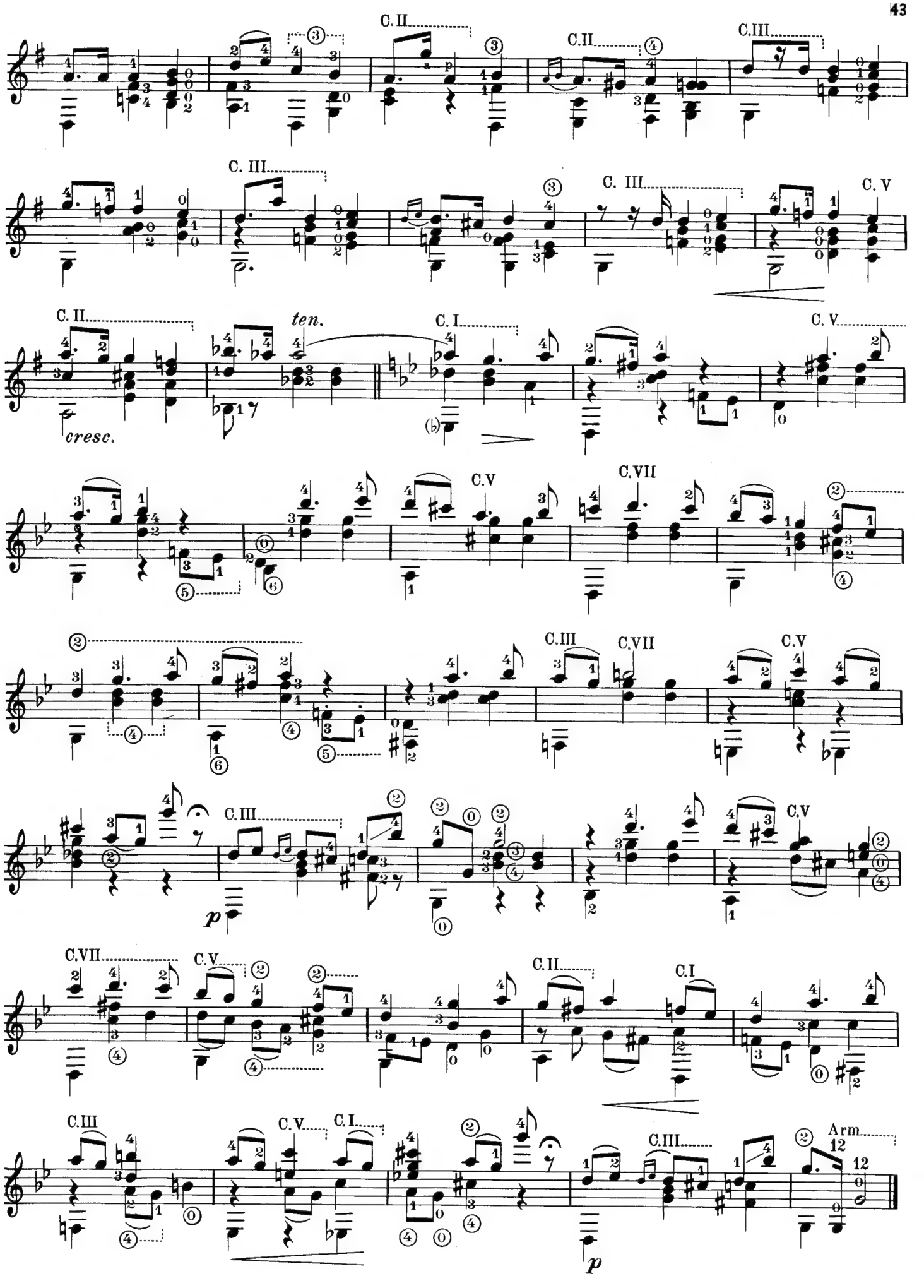
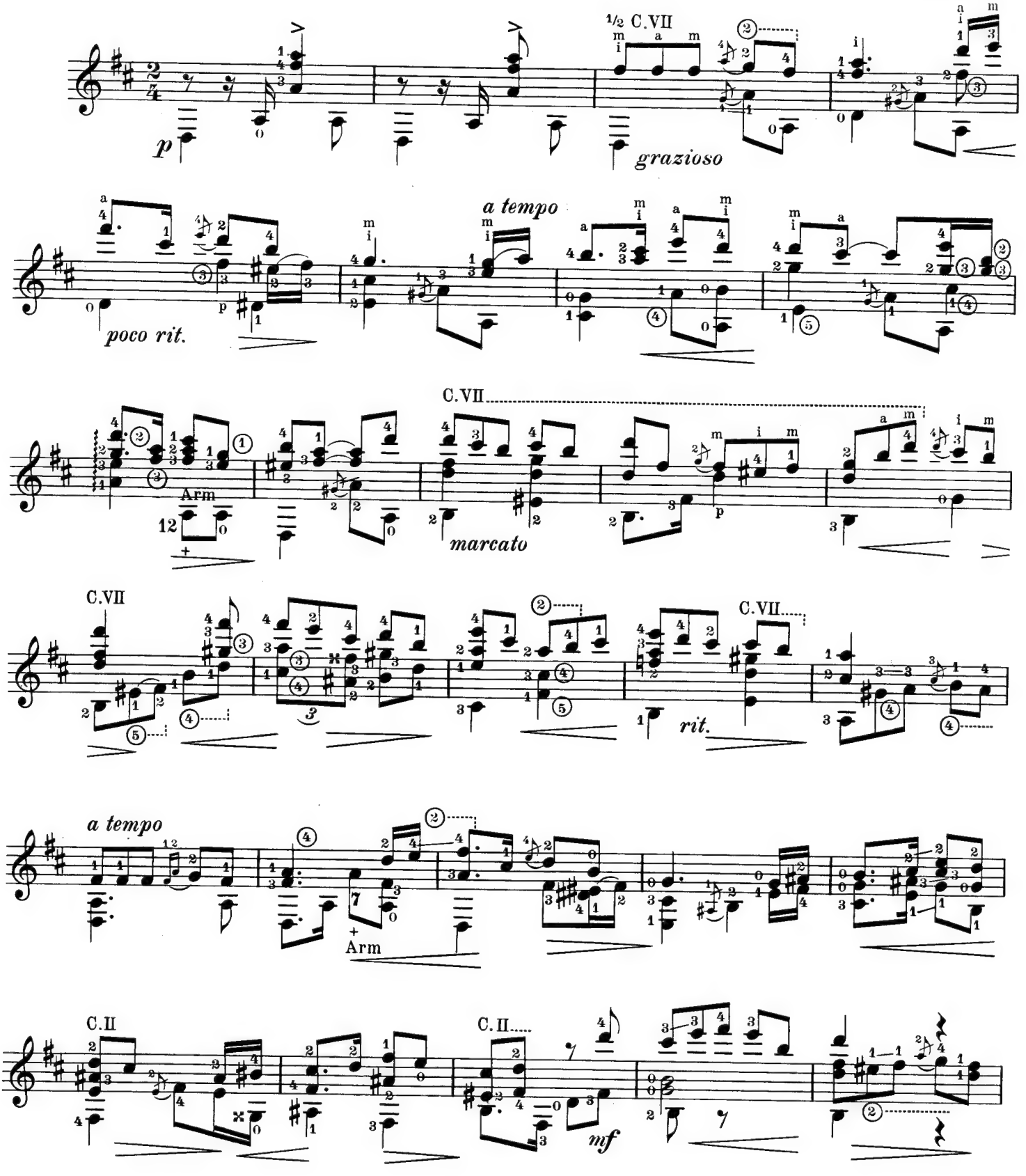

C. II
C. III
C. V
C. I
C. VII
ten.
cresc.
Arm
12

Tango

opus 165 No. 2

Transcription
Andrés Segovia

Isaac Albéniz
1860 - 1909



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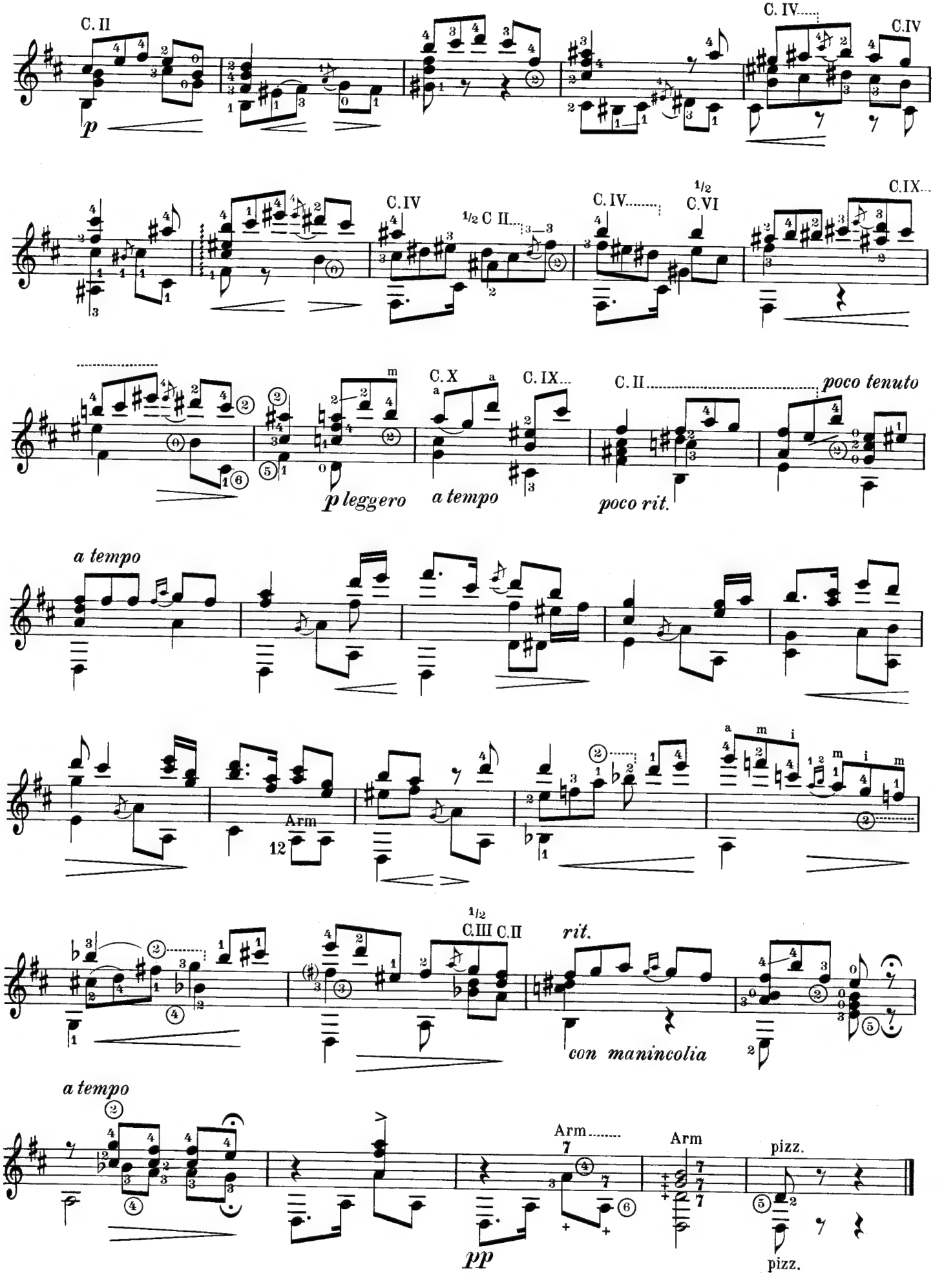

C. II
p
C. IV
C.IV
C.IV
½ C II
C.IV
½
C.VI
C.IX...
p leggero
C. X
C. IX...
a tempo
C. II
poco tenuto
poco rit.
a tempo
Arm
12
½
C.III C.II
rit.
con manincolia
a tempo
Arm
7
Arm
pizz.
pp
pizz.

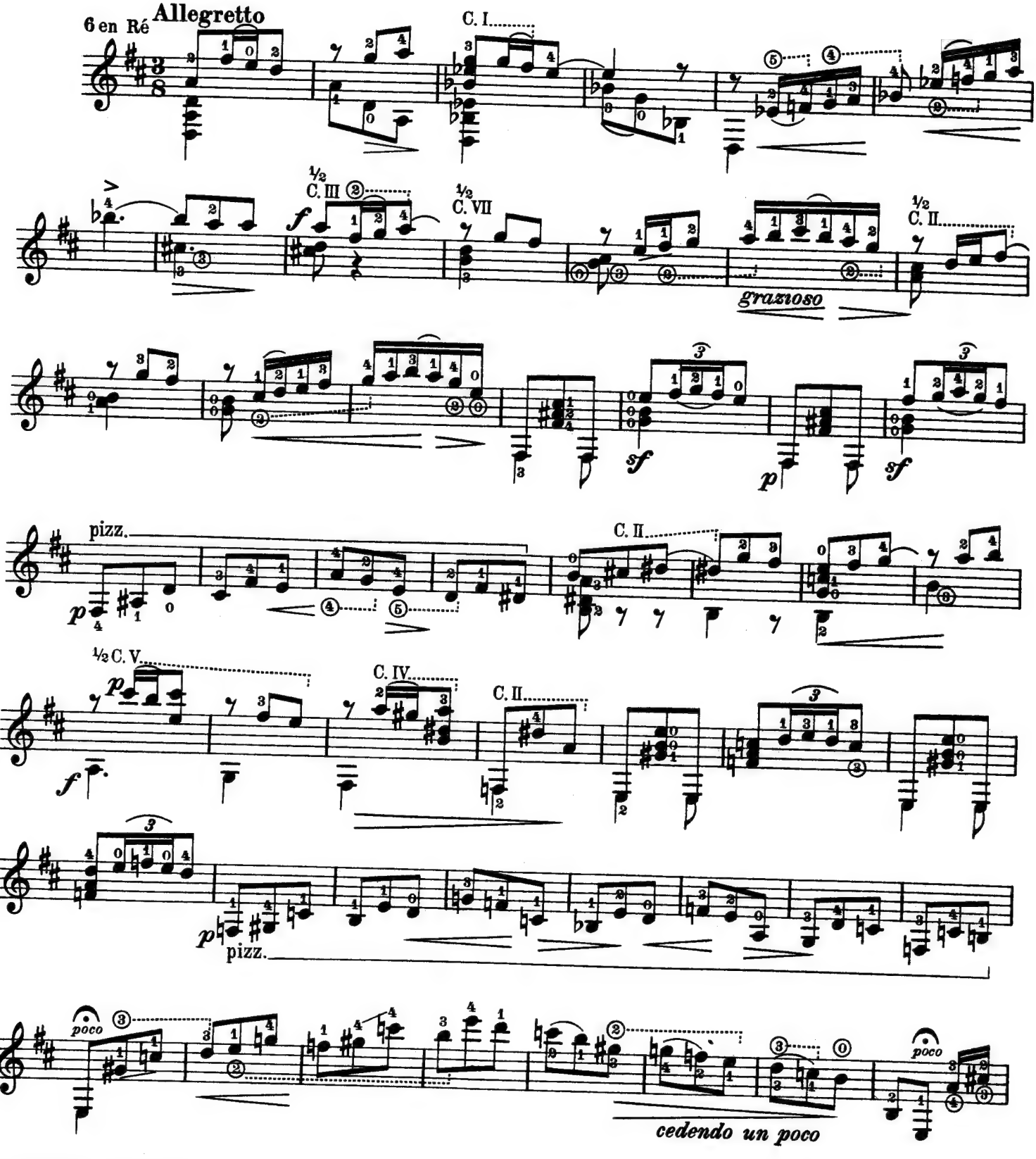
A Andrés Segovia

Sonatina meridional

Fingersätze von / Fingering by
Andrés Segovia

Manuel M. Ponce
1882 - 1948

I Campo



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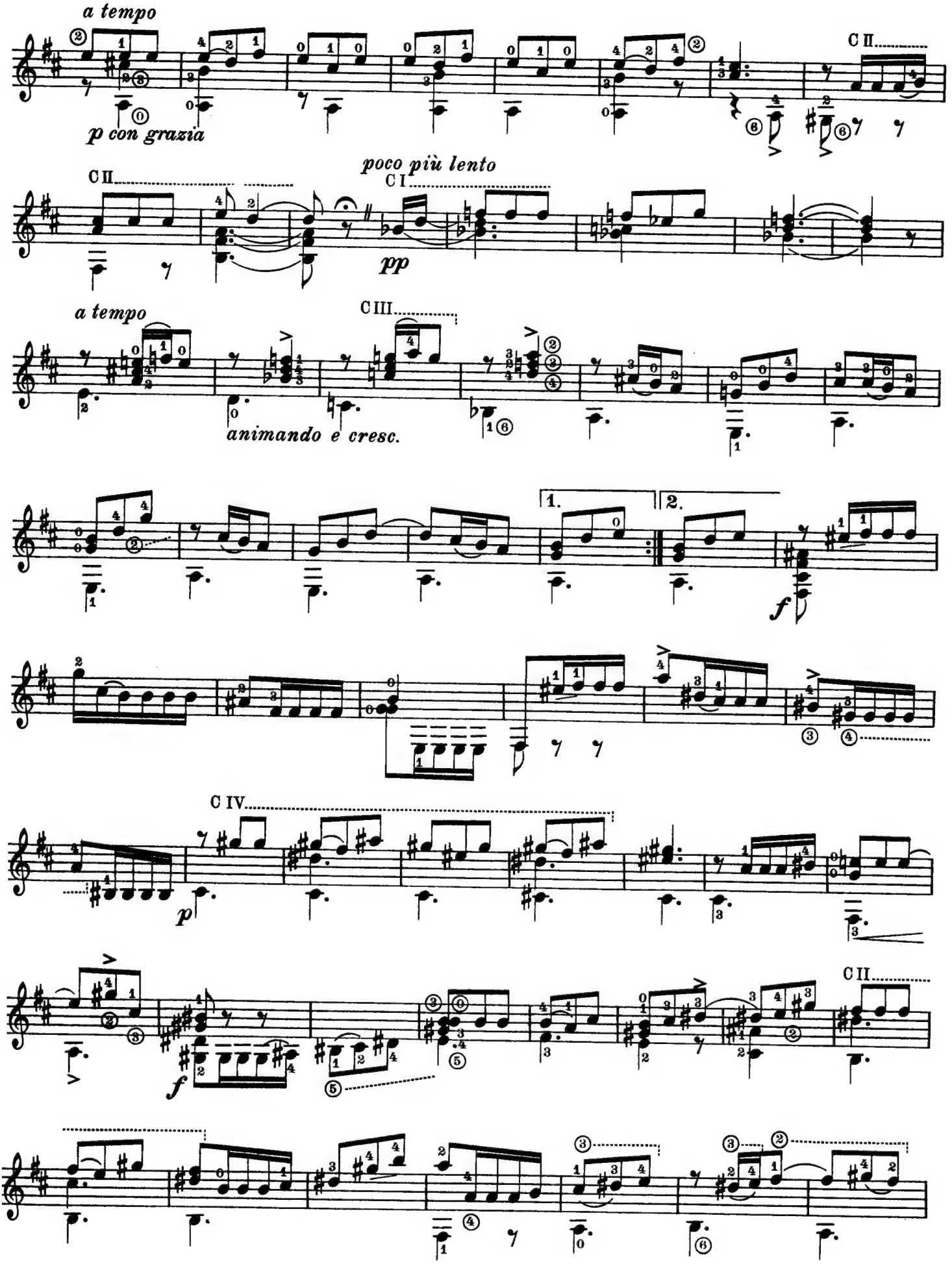
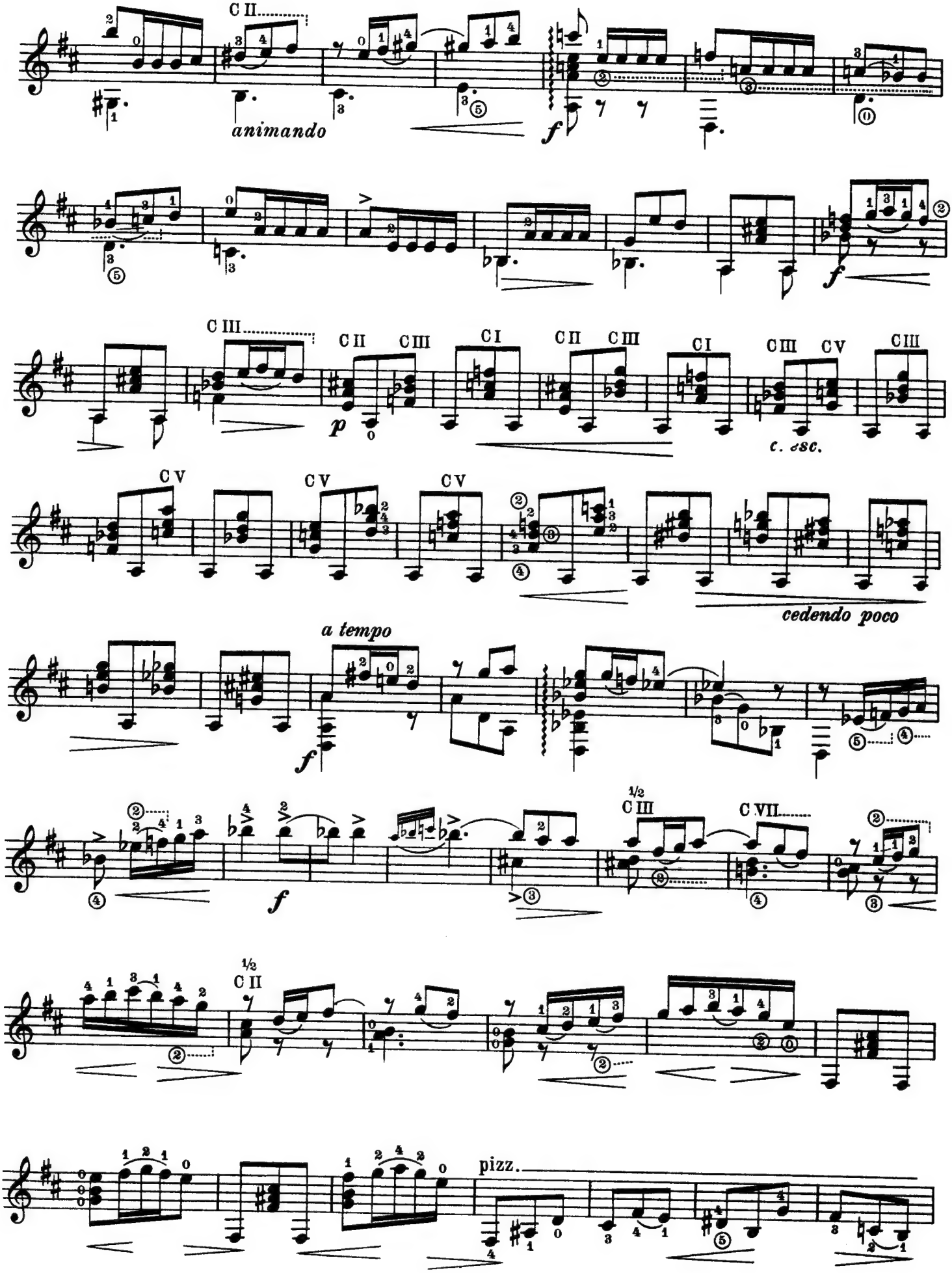
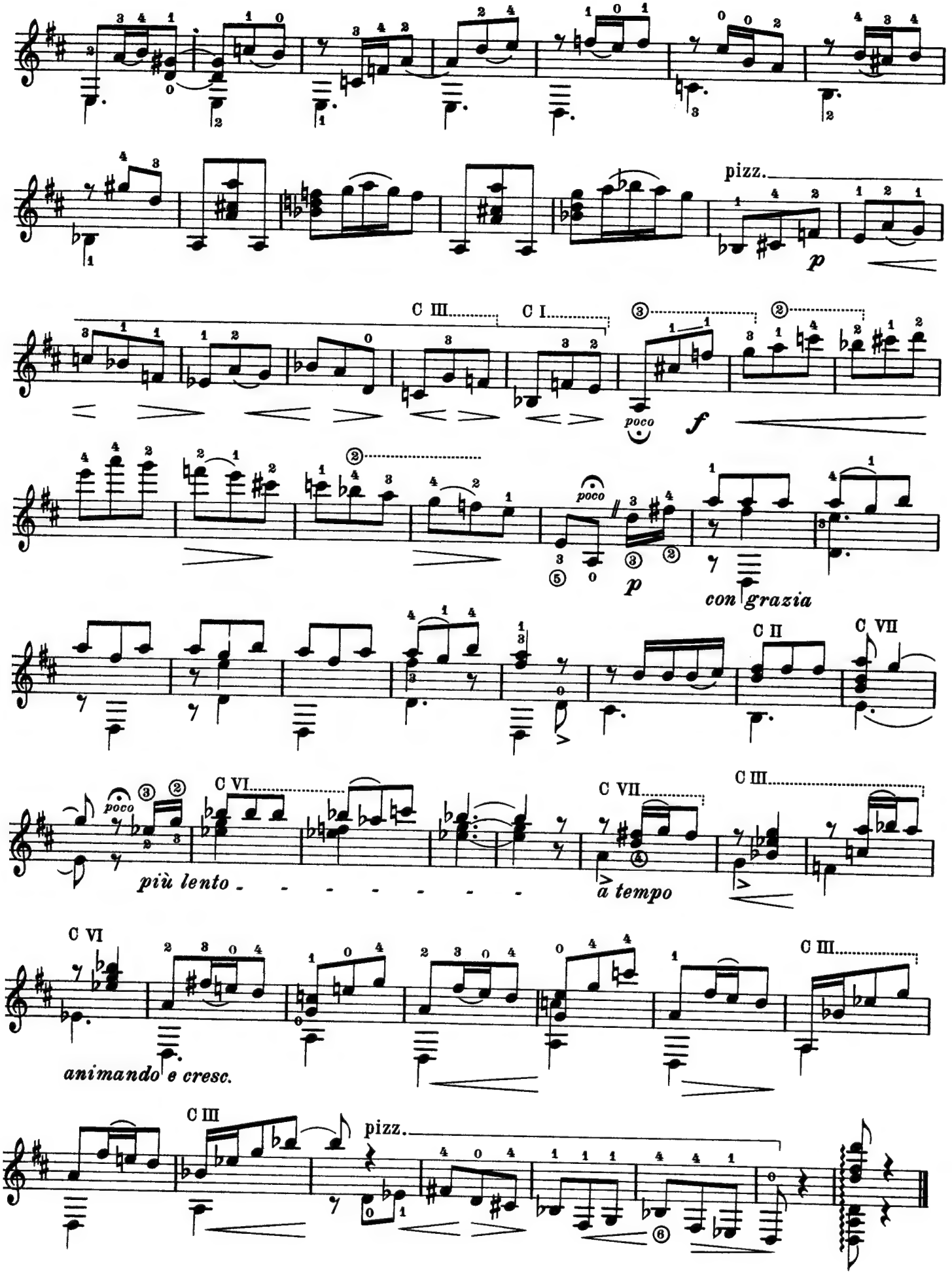
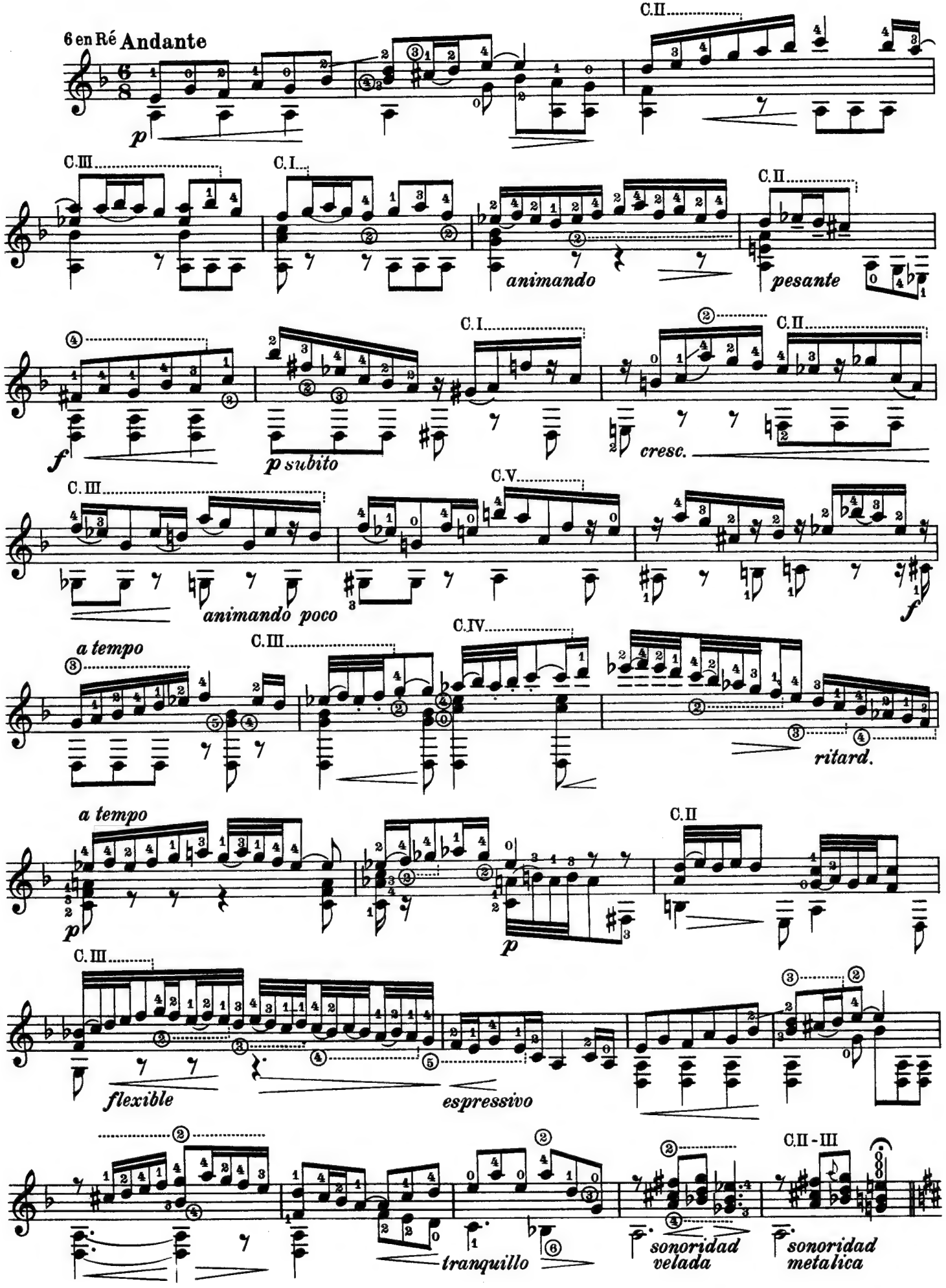

a tempo
p con grazia
C II
poco più lento
C I
pp
C II
a tempo
C III
animando e cresc.
1.
2.
f
C IV
p
f
C II

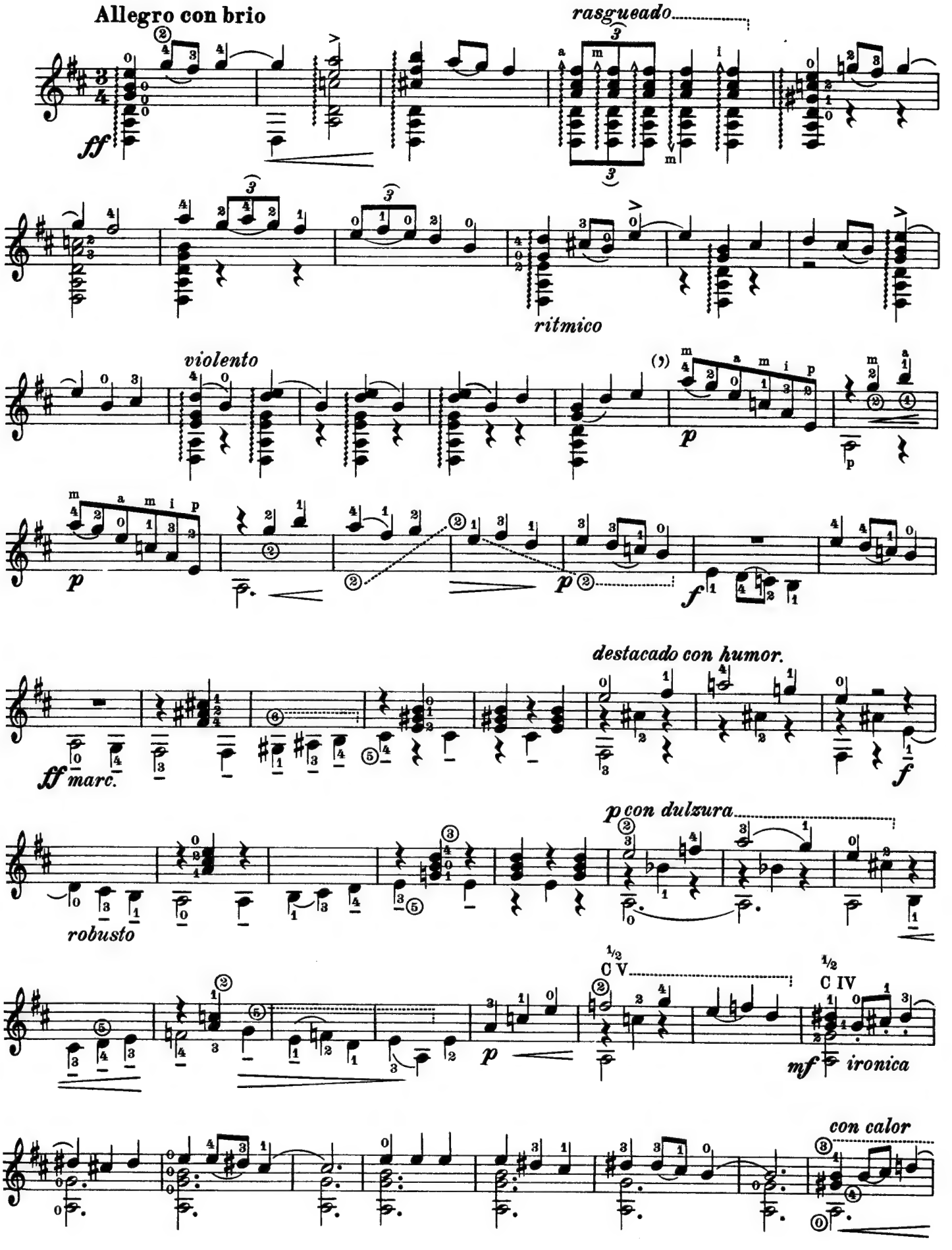

C II
animando
f
C III
C II C III C I C II C III C I C III C V C III
p
c. esc.
C V C V C V
cedendo poco
a tempo
f
½
C III
C VII
½
C II
pizz.

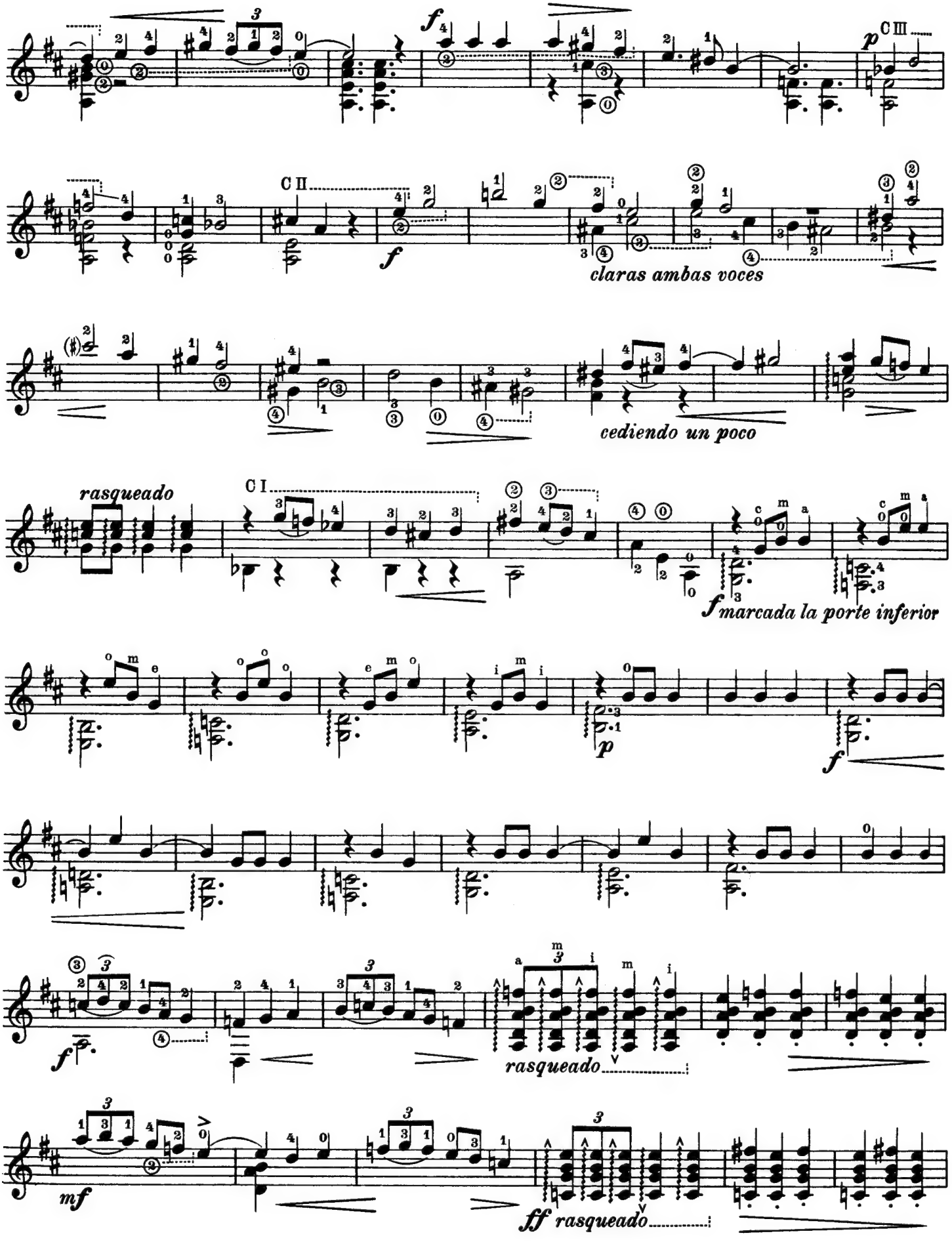

pizz.
p
C III
C I
poco
f
poco
p
con grazia
C II
C VII
poco
C VI
più lento
C VII
a tempo
C III
C VI
animando e cresc.
C III
pizz.

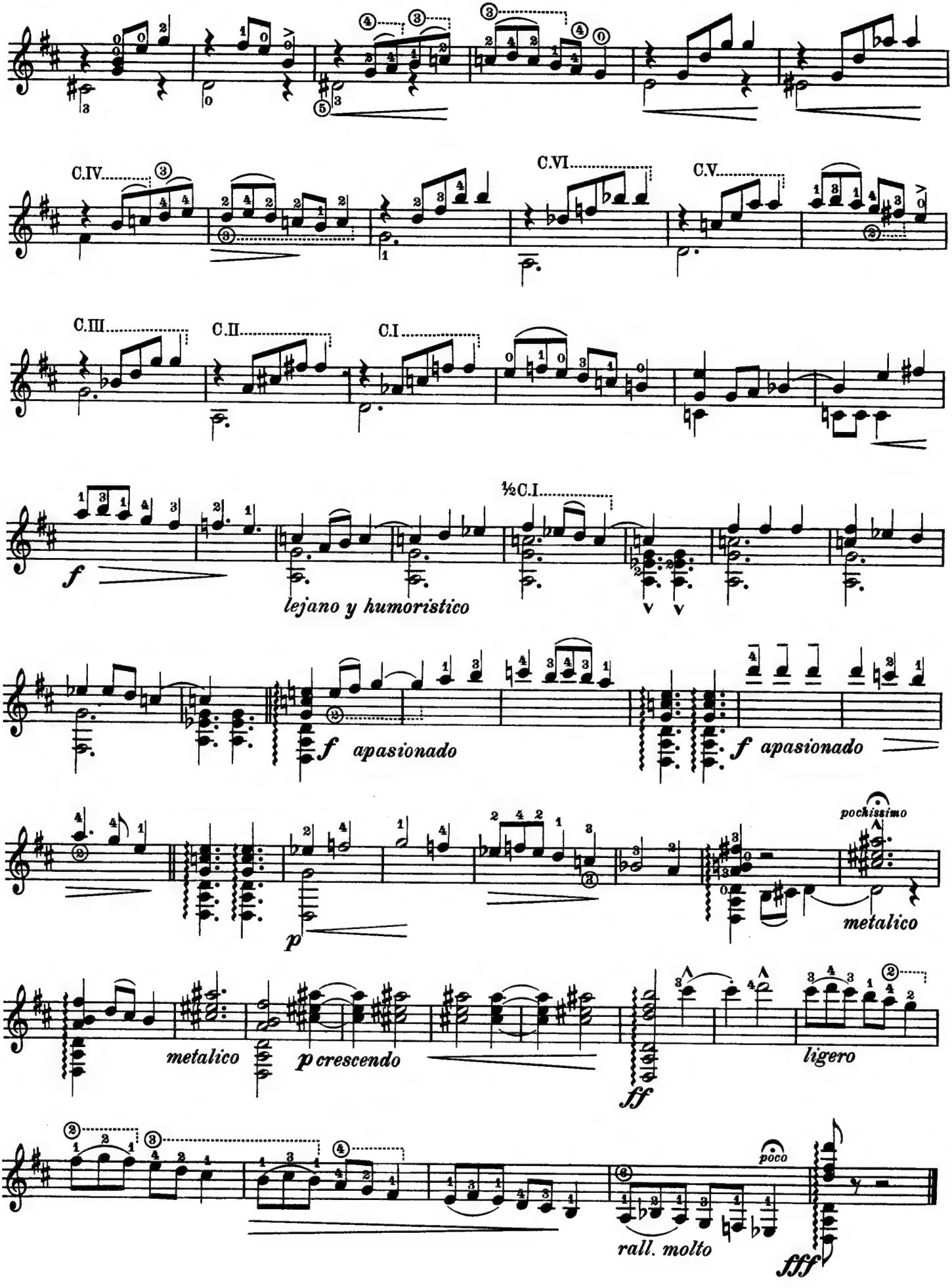
II Copla


6 en Ré Andante
p
C.II
C.III
C.I
animando
pesante
f
p subito
cresc.
C.V
animando poco
a tempo
ritard.
flexible
espressivo
tranquillo
sonoridad velada
sonoridad metalica
C.II - III

III Fiesta


Allegro con brio
ff
rasgueado
ritmico
violento
p
destacado con humor.
ff marc.
f
p con dulzura
robusto
C V
C IV
mf ironica
con calor

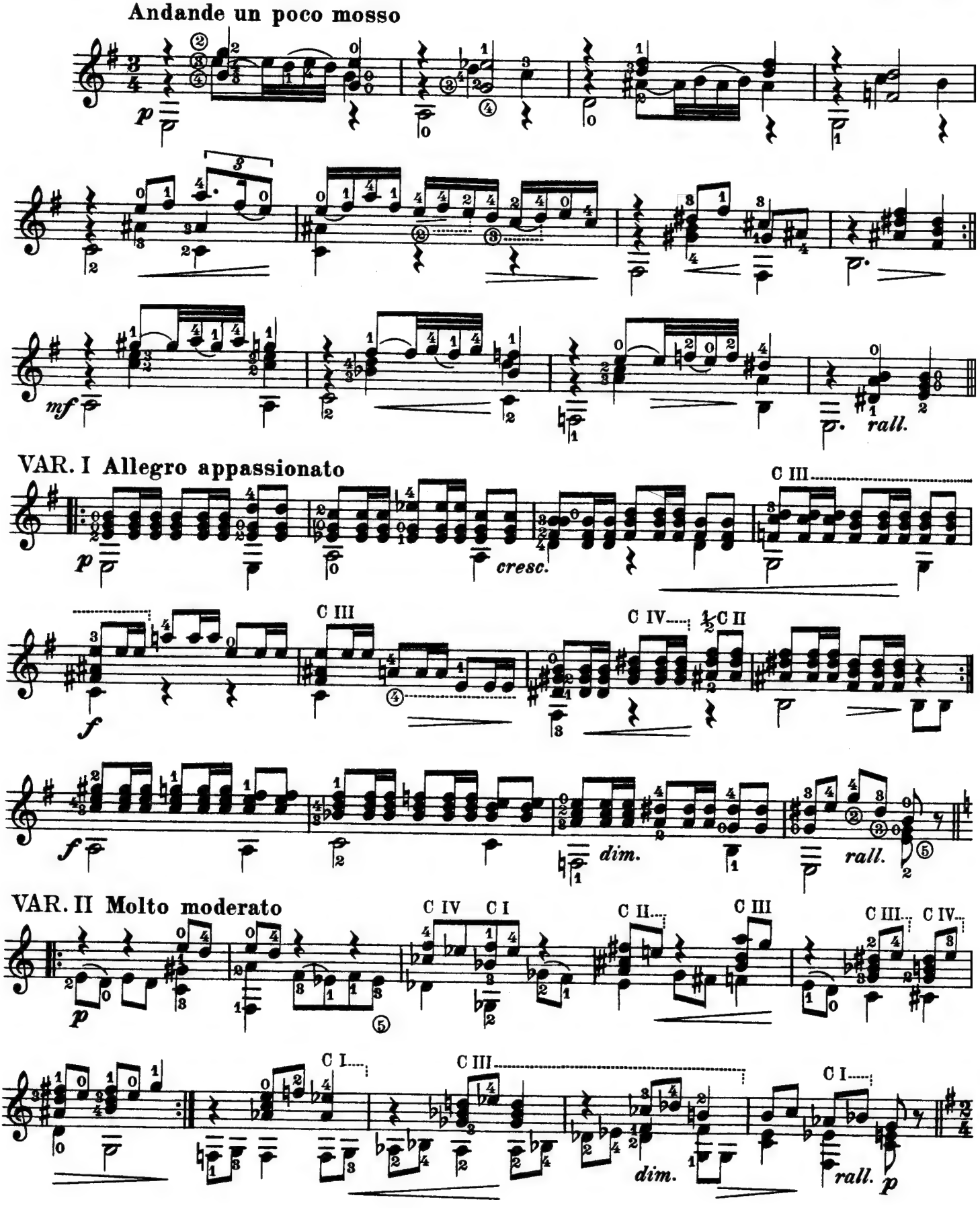

C III
C II
claras ambas voces
cediendo un poco
rasqueado
C I
marcada la porte inferior
rasqueado
rasqueado


C.IV
C.VI
C.V
C.III
C.II
C.I
½C.I
f
lejano y humoristico
f apasionado
f apasionado
pochissimo
p
metalico
metalico
p crescendo
ff
ligero
poco
rall. molto
fff

Thème varié et Finale

Fingersätze von / Fingering by
Andrés Segovia

Manuel M. Ponce
1882 - 1948



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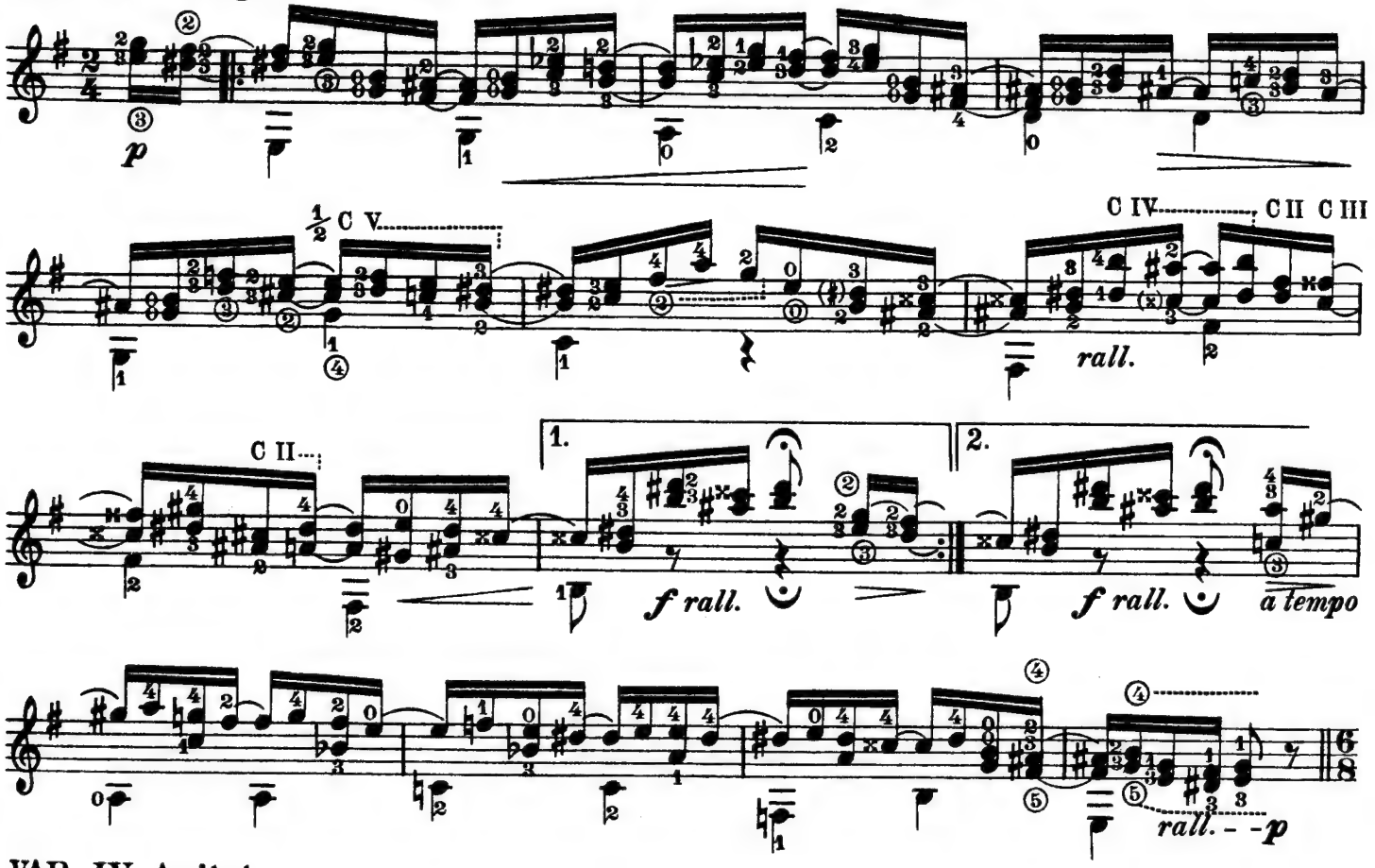
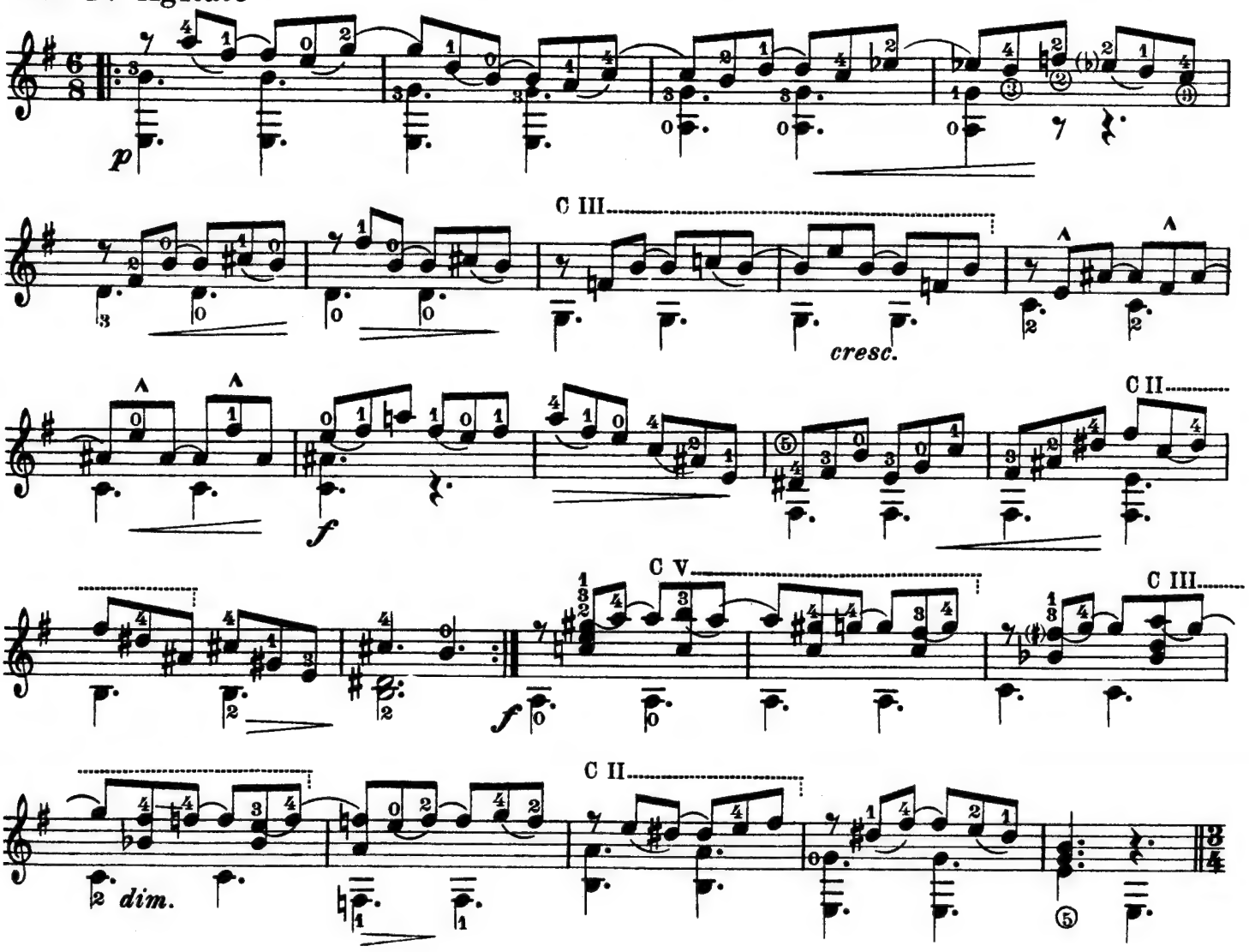
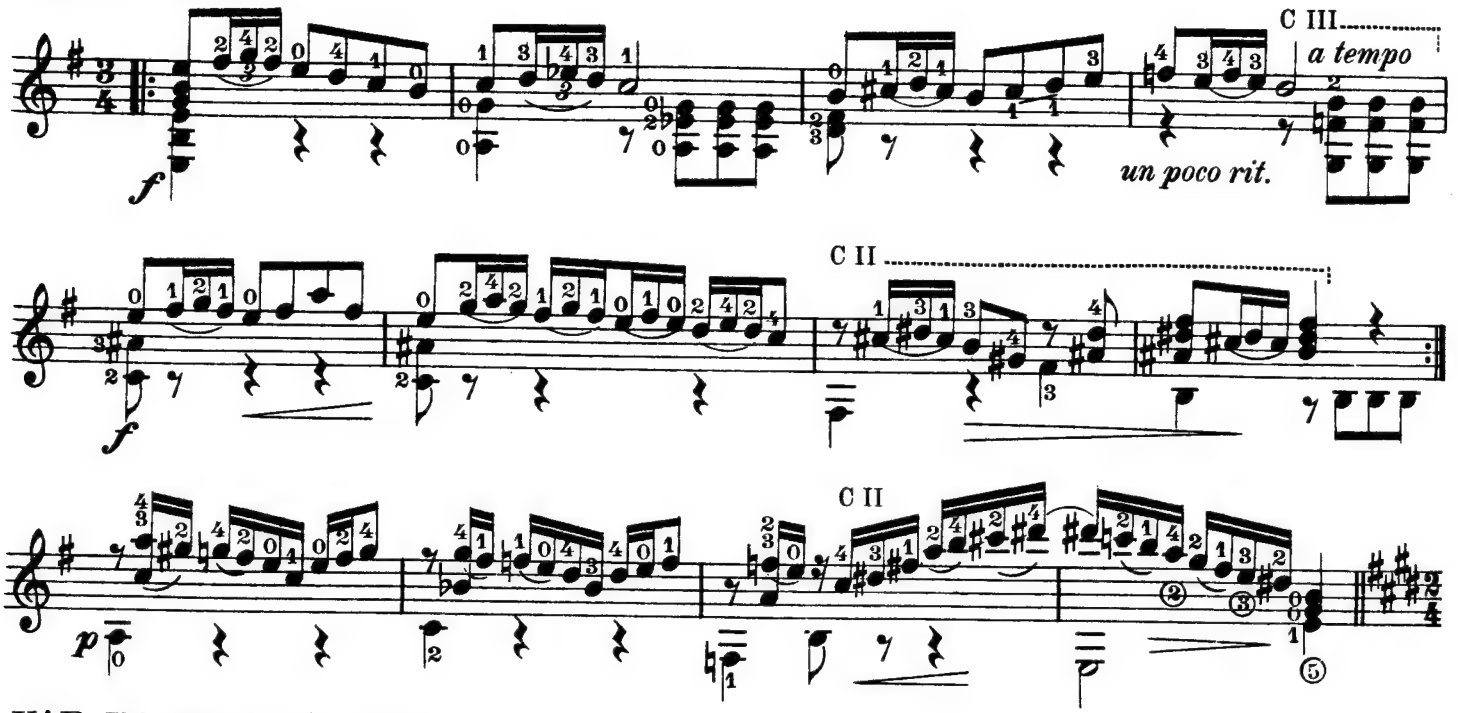
VAR. III Allegro moderato



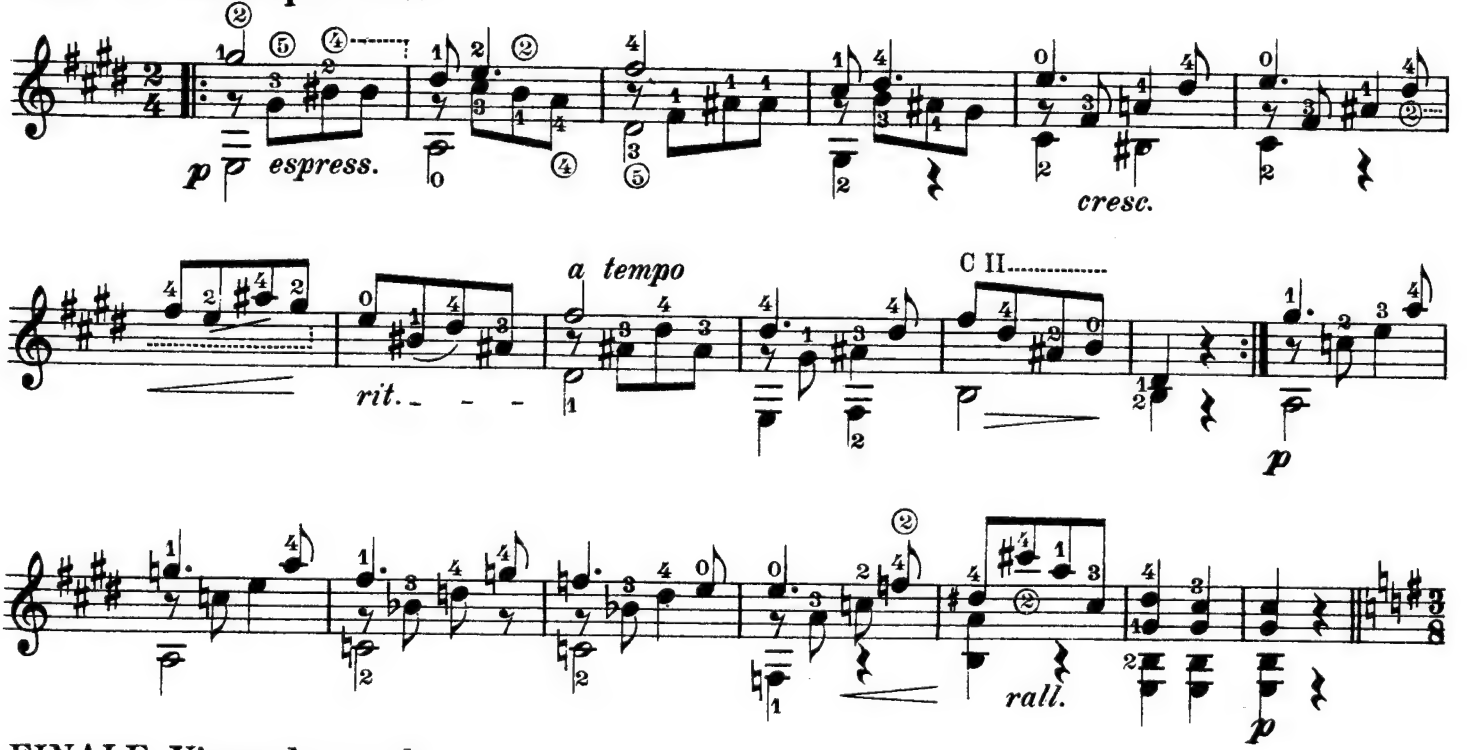
VAR. IV Agitato



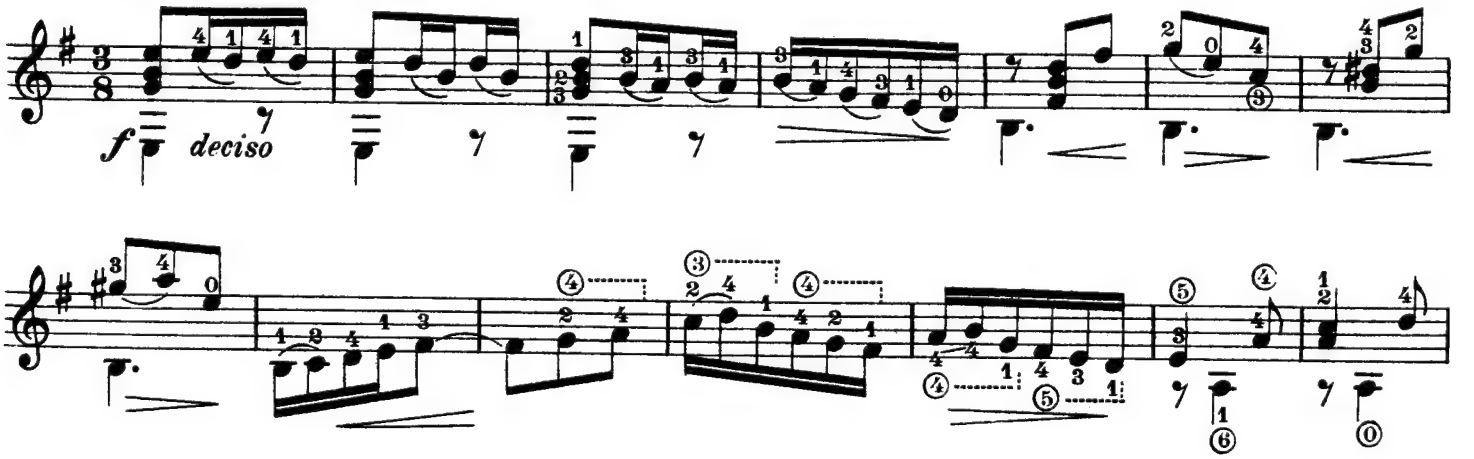
VAR. V Vivace

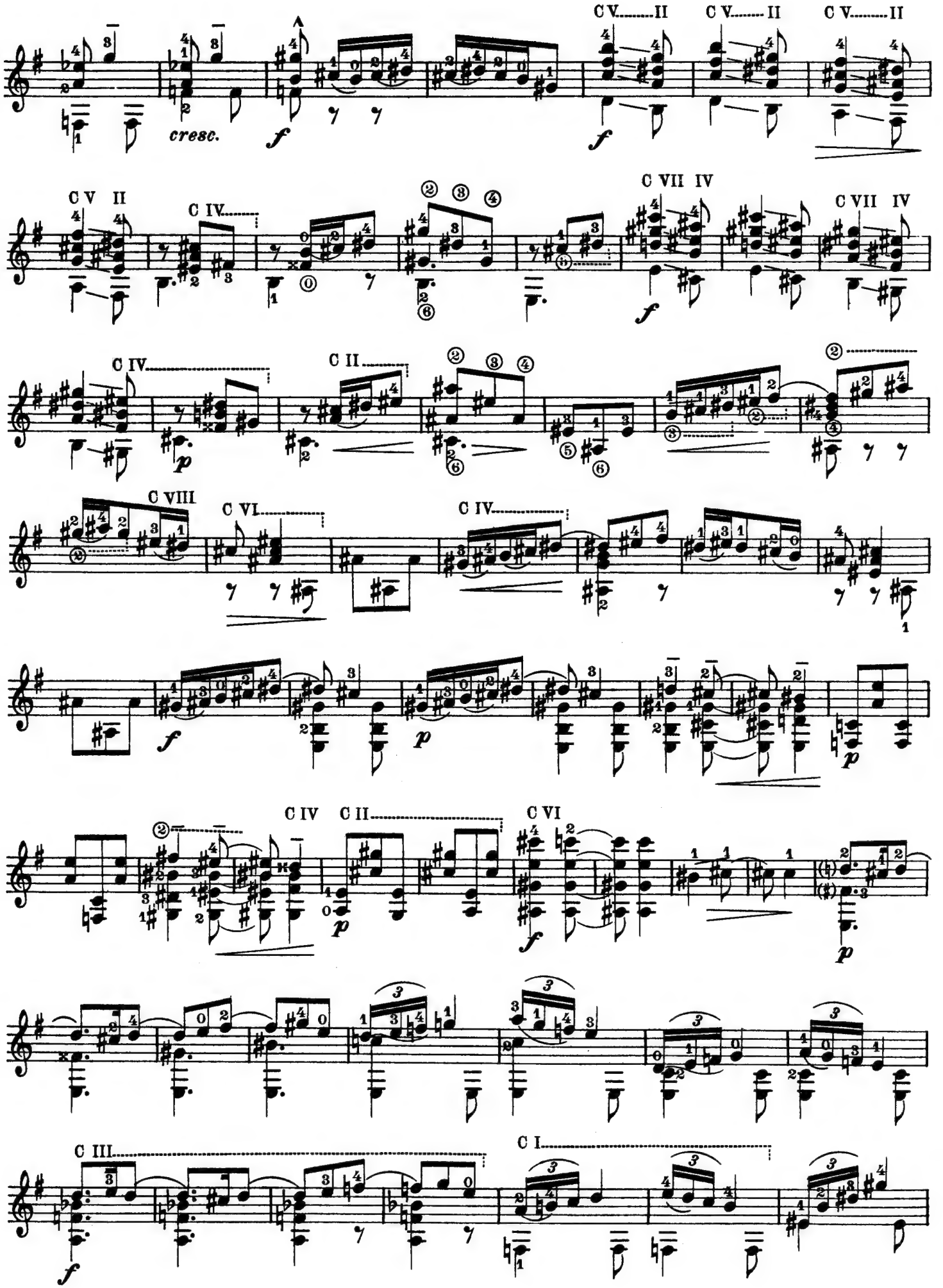


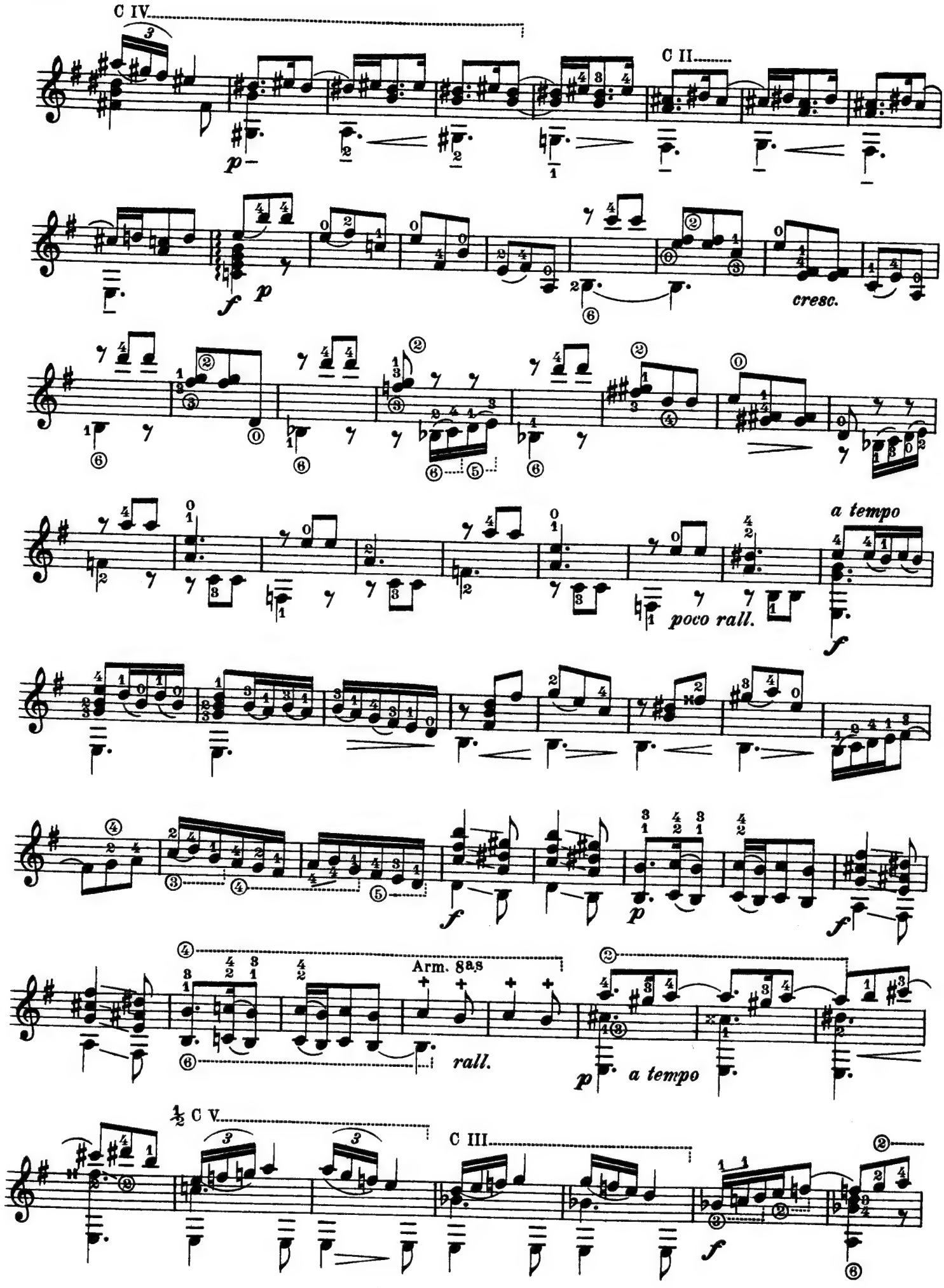
VAR. VI Molto più lento

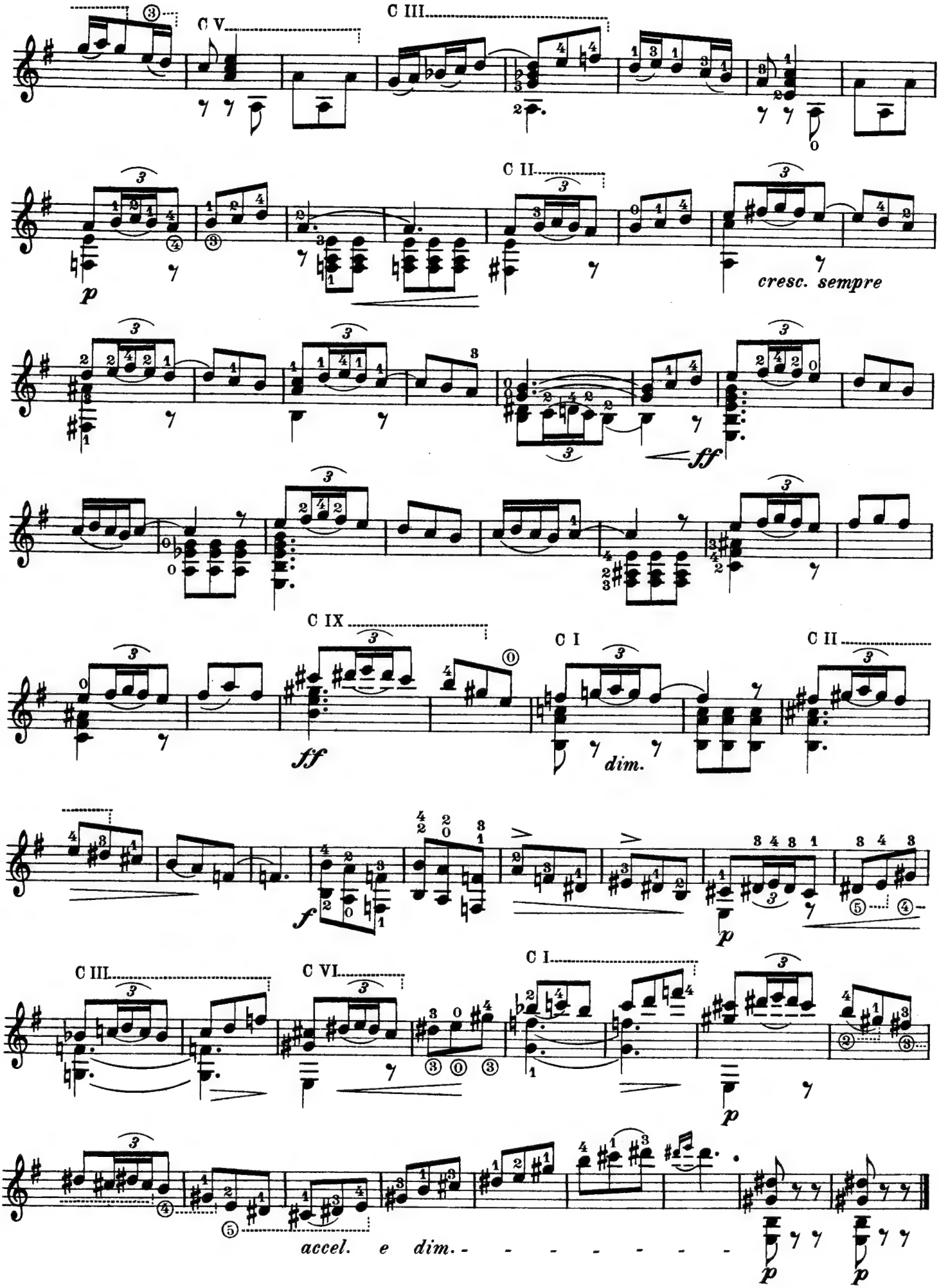


FINALE Vivo scherzando




C V II
C V II
C V II
cresc.
f
C V II IV
C IV
C II
C VIII
C VI
C IV
C III
C I
C VI
p


C IV
C II
cresc.
poco rall.
a tempo
Arm. 8as
rall.
a tempo
½ C V
C III

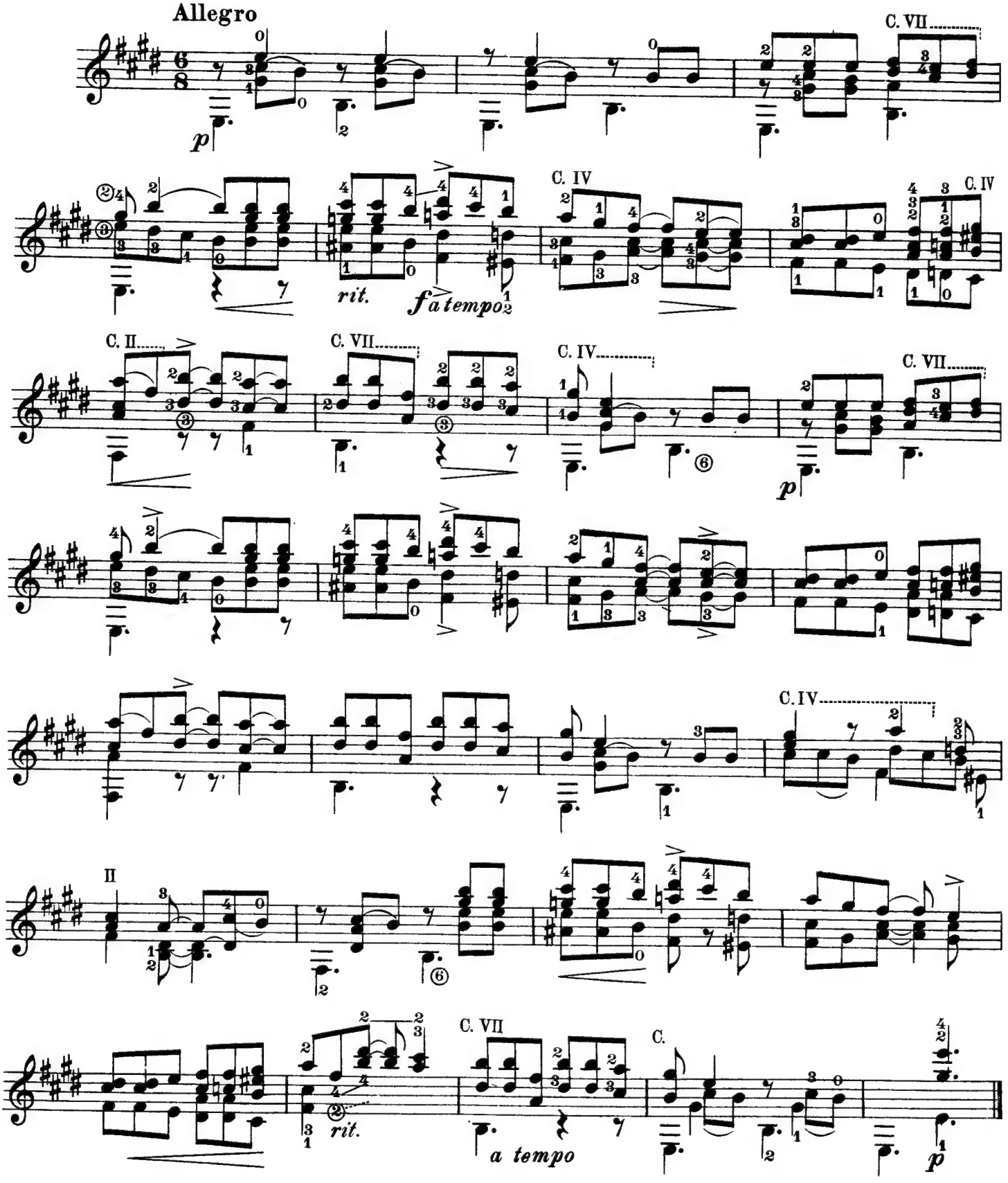

C V
C III
C II
cresc. sempre
ff
C IX
C I
C II
sf
dim.
f
p
C III
C VI
C I
accel. e dim.

Tres canciones populares mexicanas

Transcription
Andrés Segovia

Manuel M. Ponce
1882 - 1948

I



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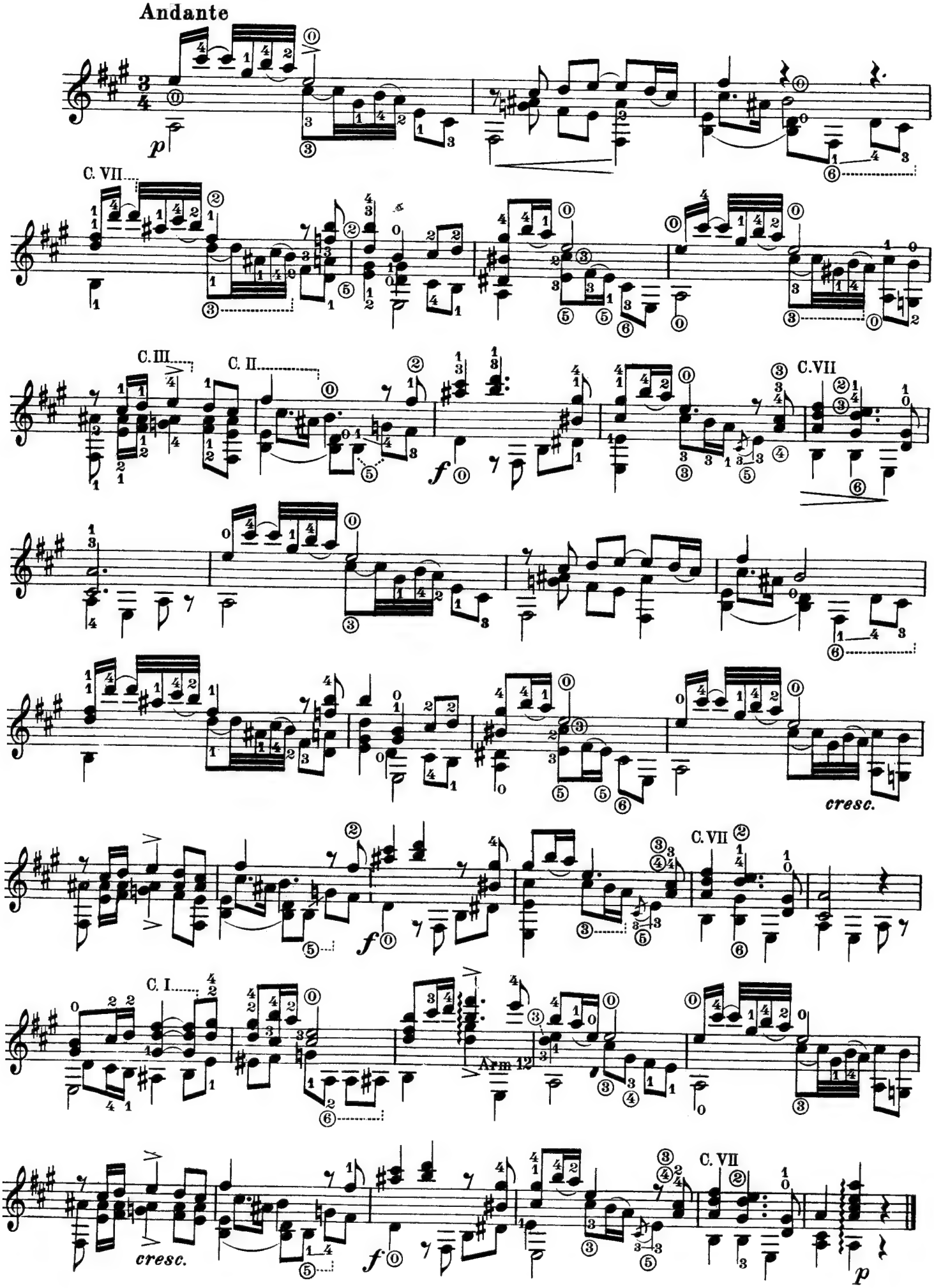
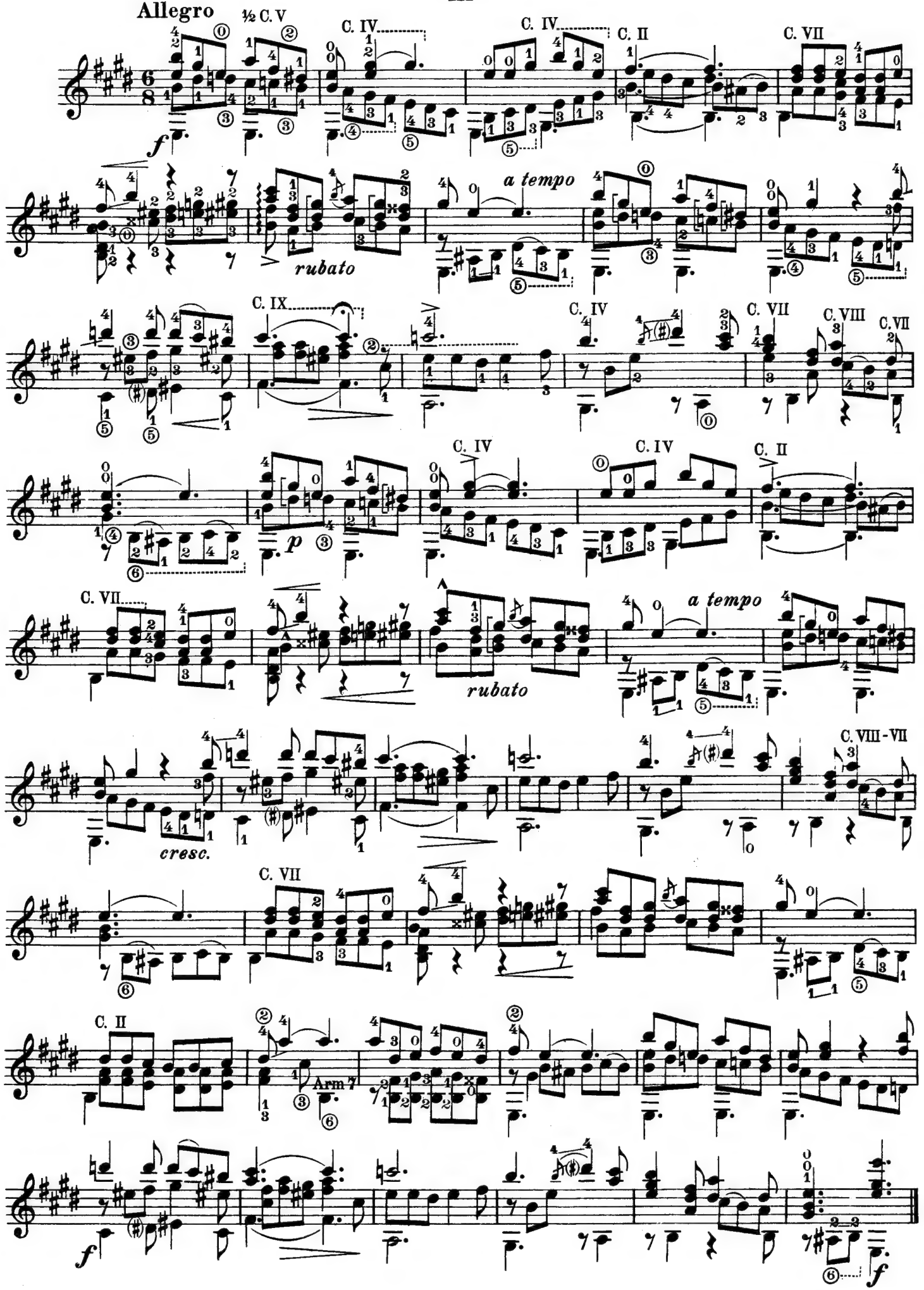

Andante
p
C. VII
C. III
C. II
f
C.VII
cresc.
C. VII
f
C. I
Arm 12
C. VII
cresc.
f
C. VII
p

III

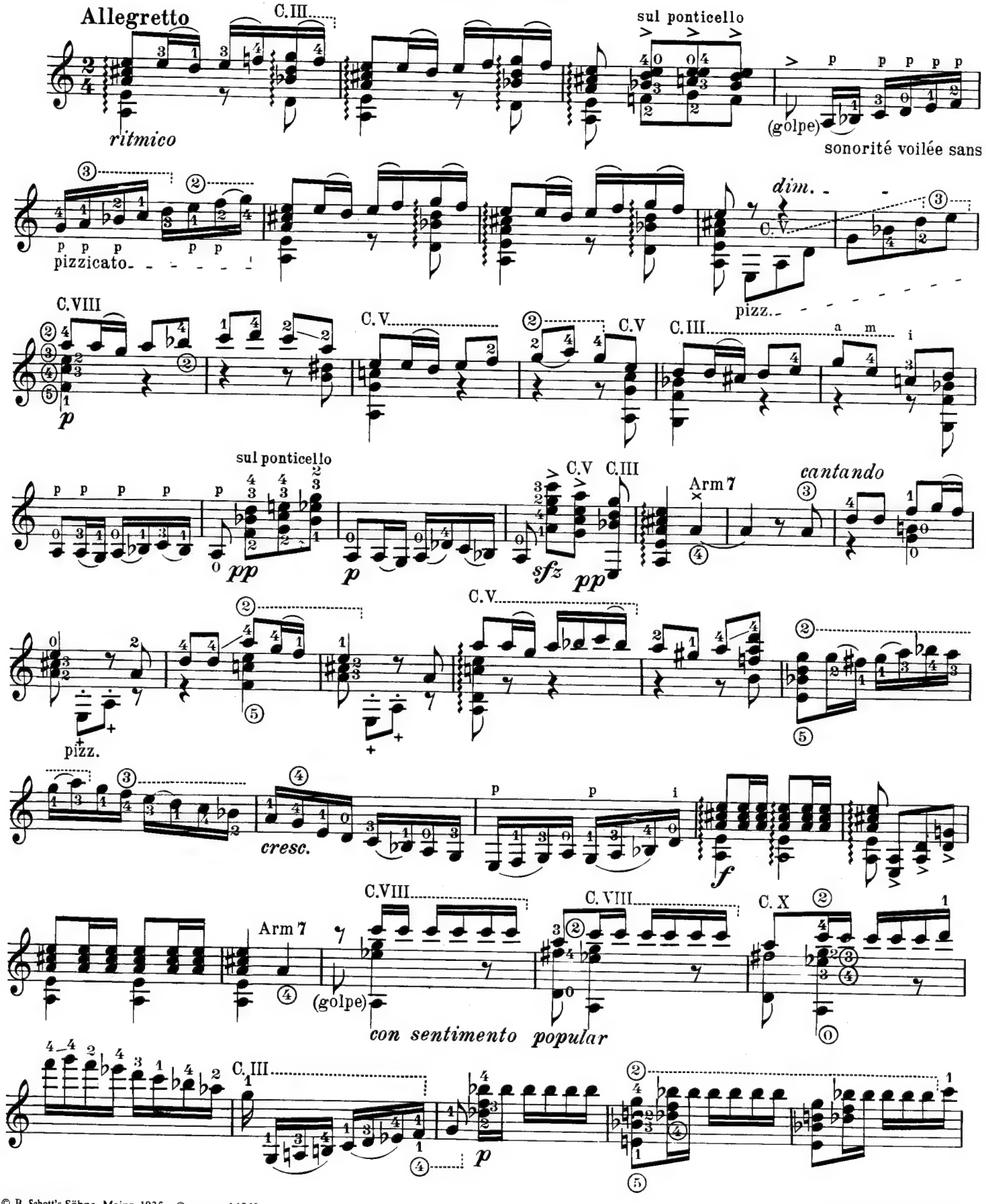

Allegro
½ C. V
C. IV
C. IV
C. II
C. VII
a tempo
rubato
C. IX
C. IV
C. VII
C. VIII
C. VII
C. IV
C. IV
C. II
p
C. VII
a tempo
rubato
C. VIII - VII
cresc.
C. VII
C. II
Arm 7
f
f

Hommage à Tarrega

Fingersätze von / Fingering by
Andrés Segovia

Joaquin Turina
1882 - 1949

I Garrotin



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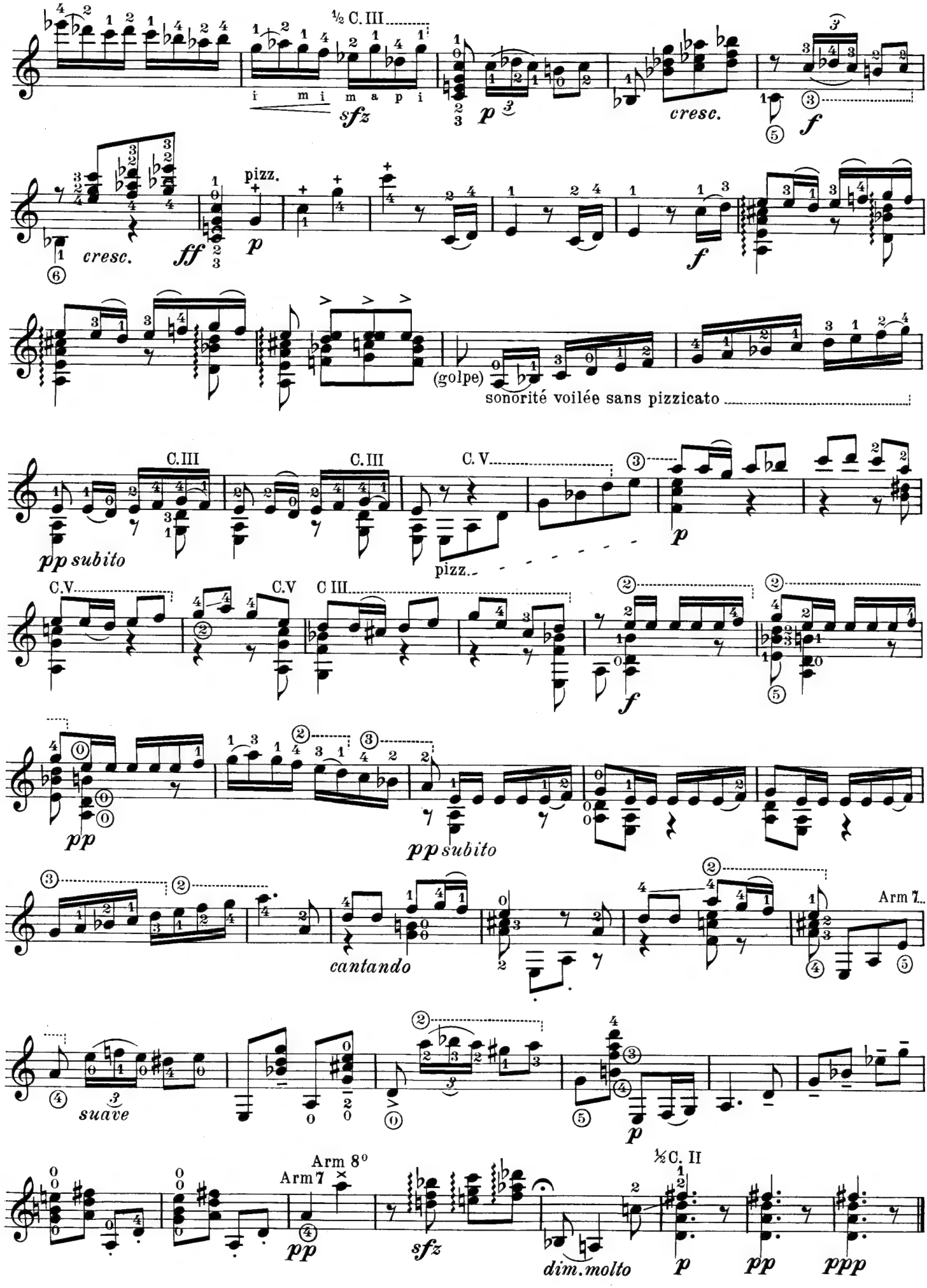
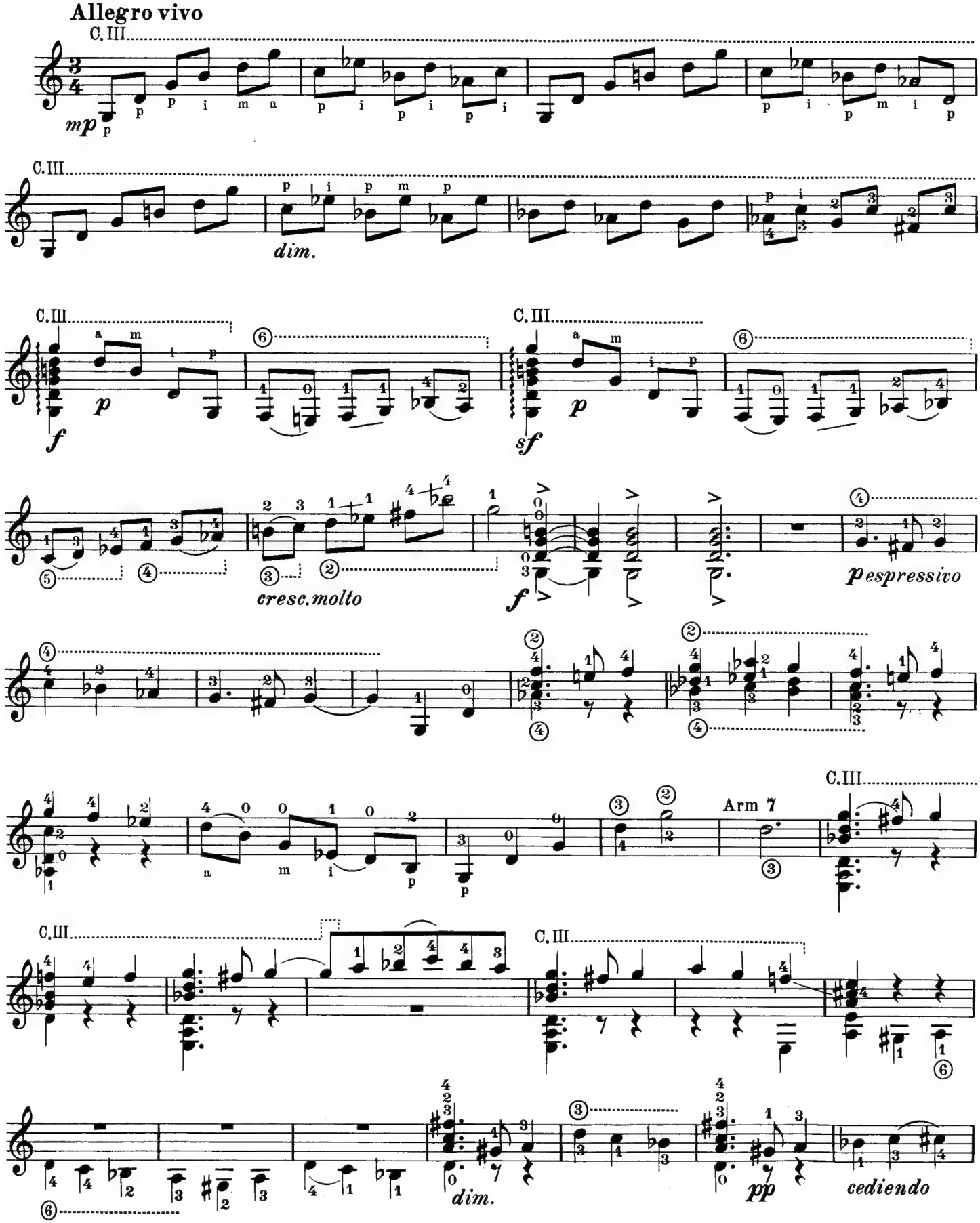
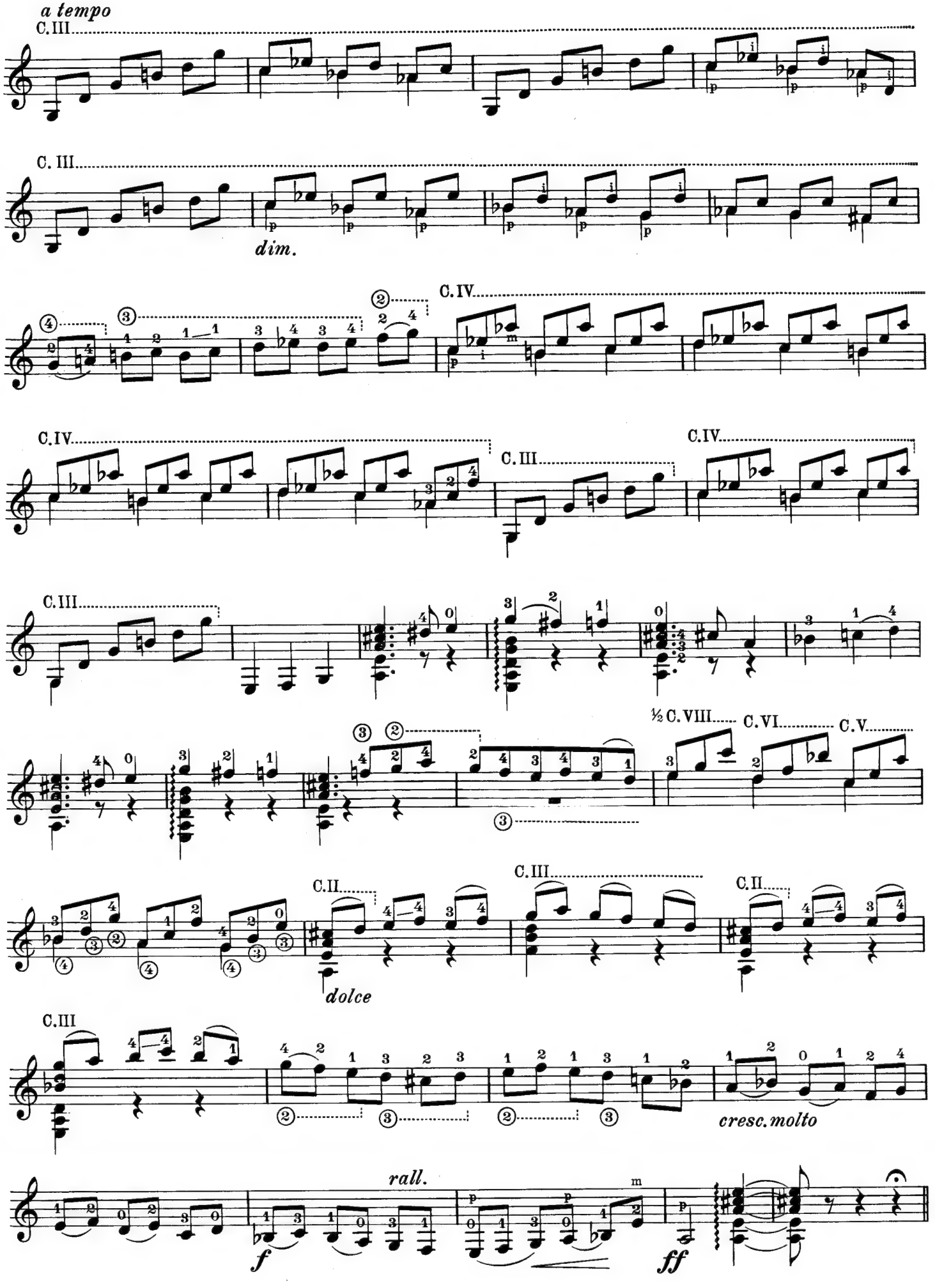
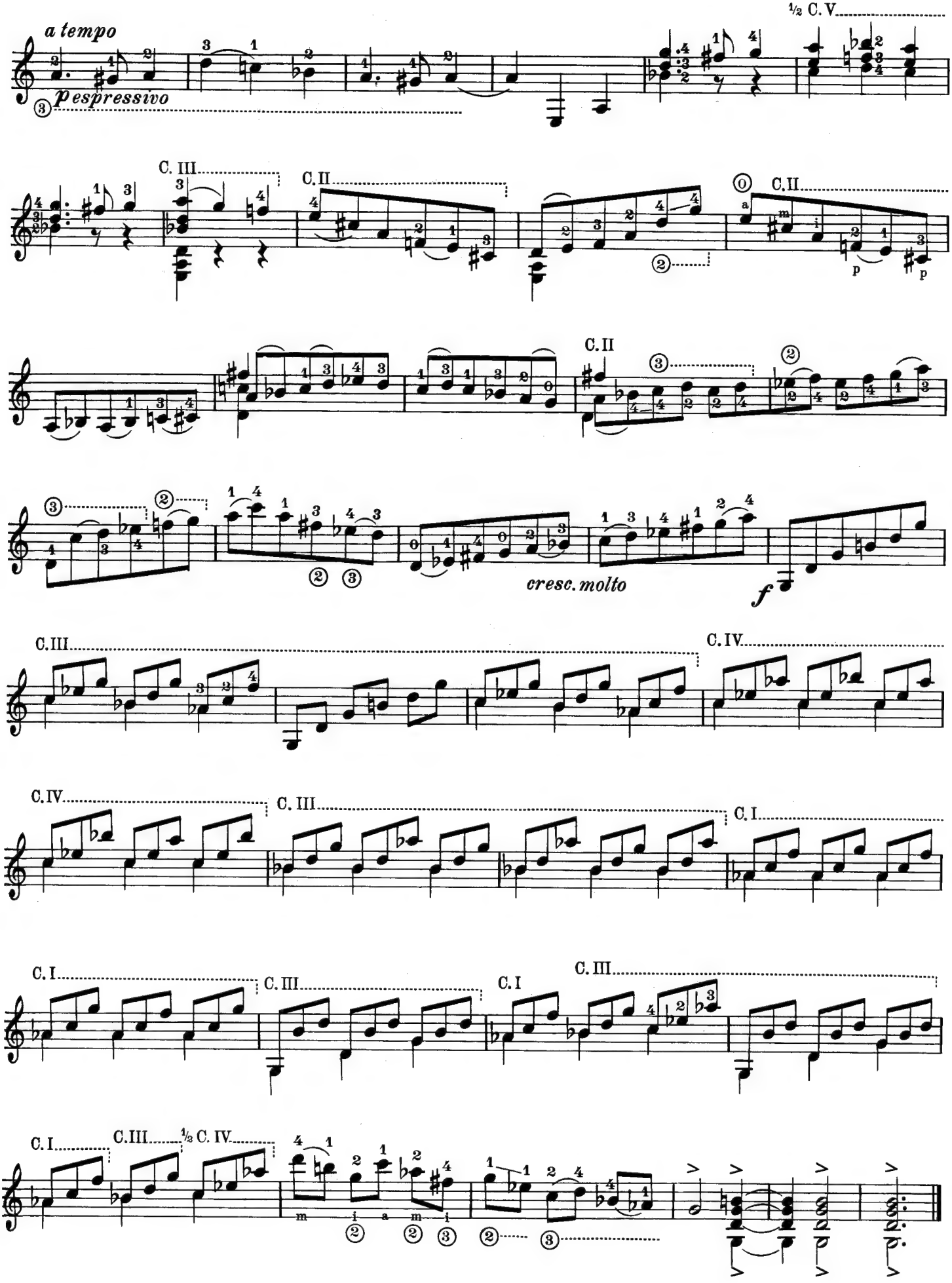

½ C. III
i m i m a p i
sfz
p
cresc.
f
pizz.
cresc.
ff
p
f
(golpe)
sonorité voilée sans pizzicato
C.III
C.III
C. V
pp subito
pizz.
p
C.V
C.V
C III
f
pp
pp subito
cantando
Arm 7
suave
p
Arm 8°
Arm 7
pp
sfz
dim. molto
½ C. II
p
pp
ppp

II Soleares


Allegro vivo
C. III
mp
dim.
C. III
f
p
C. III
sf
p
cresc. molto
f
pespressivo
Arm 7
C. III
C. III
dim.
pp
cediendo


a tempo
C. III
C. III
dim.
C. IV
C. IV
C. III
C. IV
C. III
½ C. VIII
C. VI
C. V
C. II
C. III
C. II
dolce
C. III
cresc. molto
rall.
f
ff

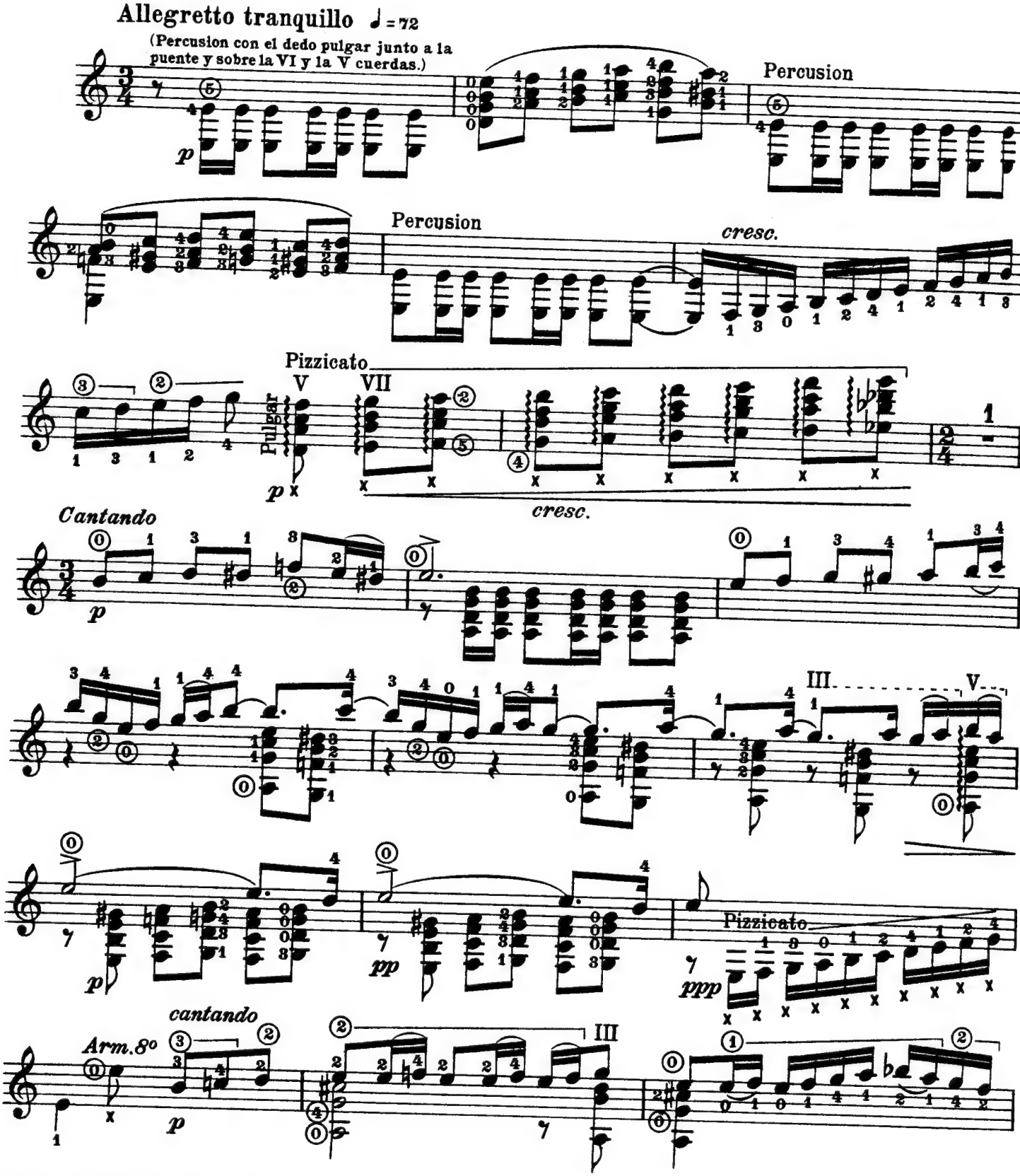

a tempo
espressivo
½ C. V
C. III
C. II
C. II
C. II
cresc. molto
f
C. III
C. IV
C. IV
C. III
C. I
C. I
C. III
C. I
C. III
C. I
C. III
½ C. IV

A Andrés Segovia

Fandanguillo

Fingersätze von / Fingering by
Andrés Segovia

Joaquin Turina
1882 - 1949



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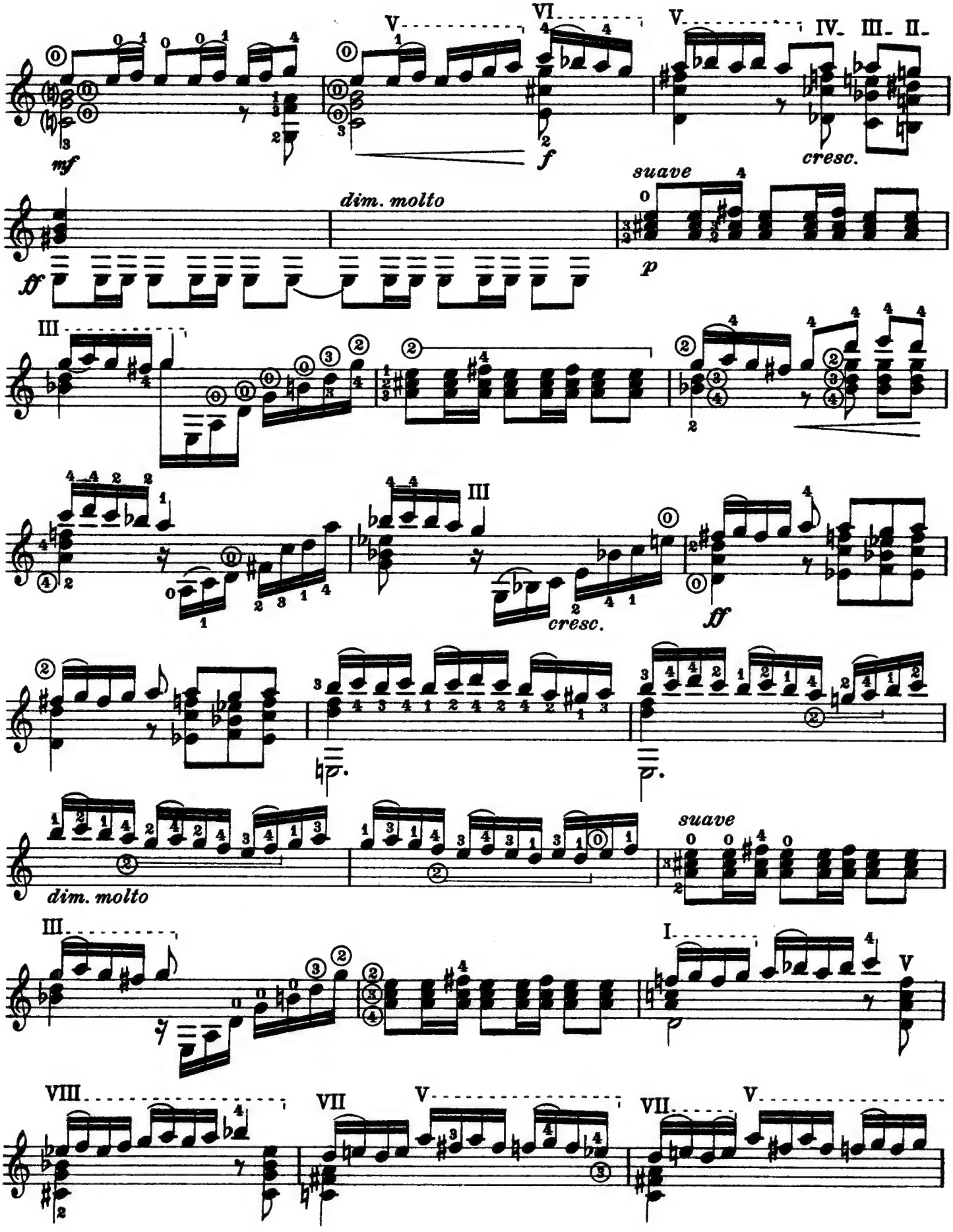
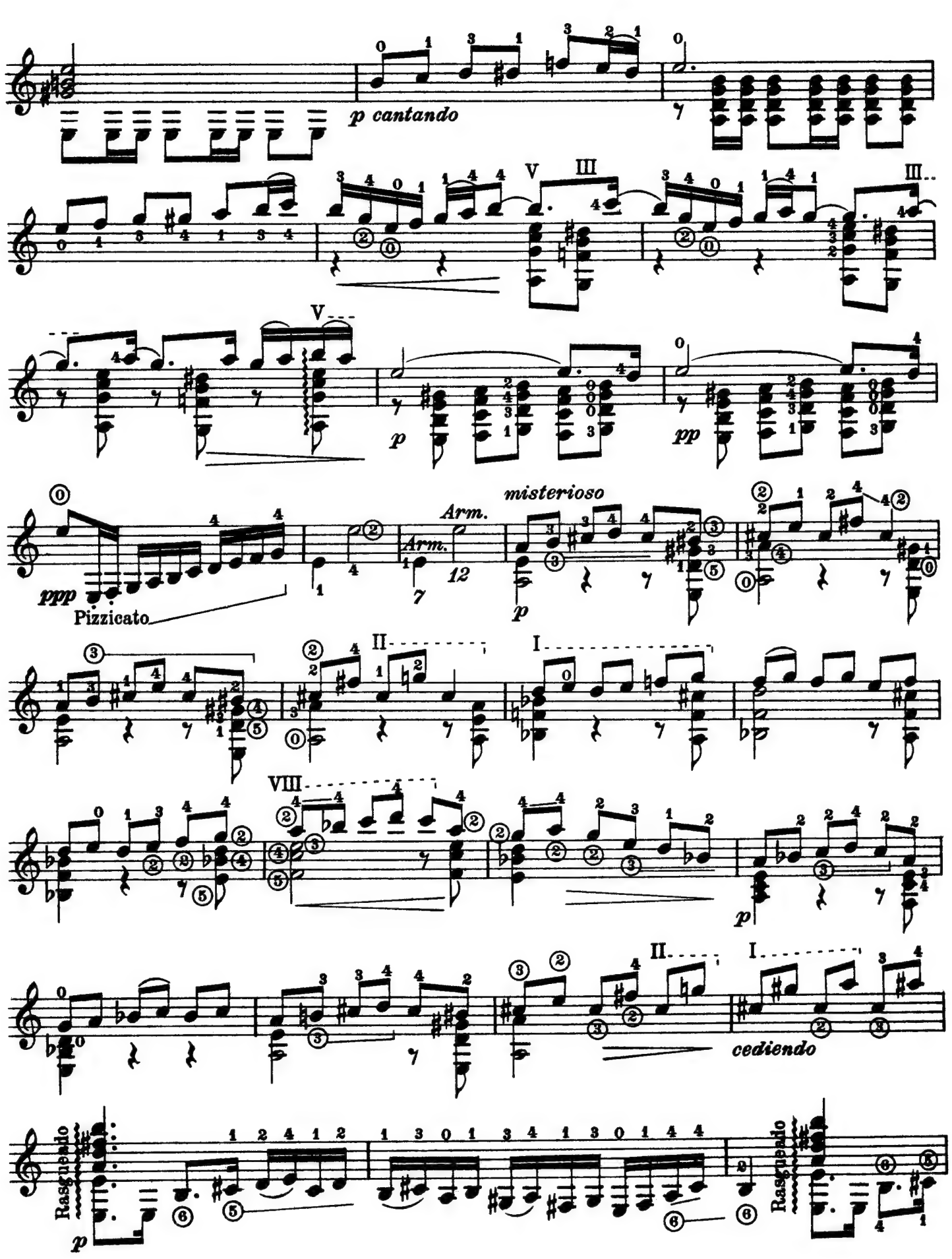
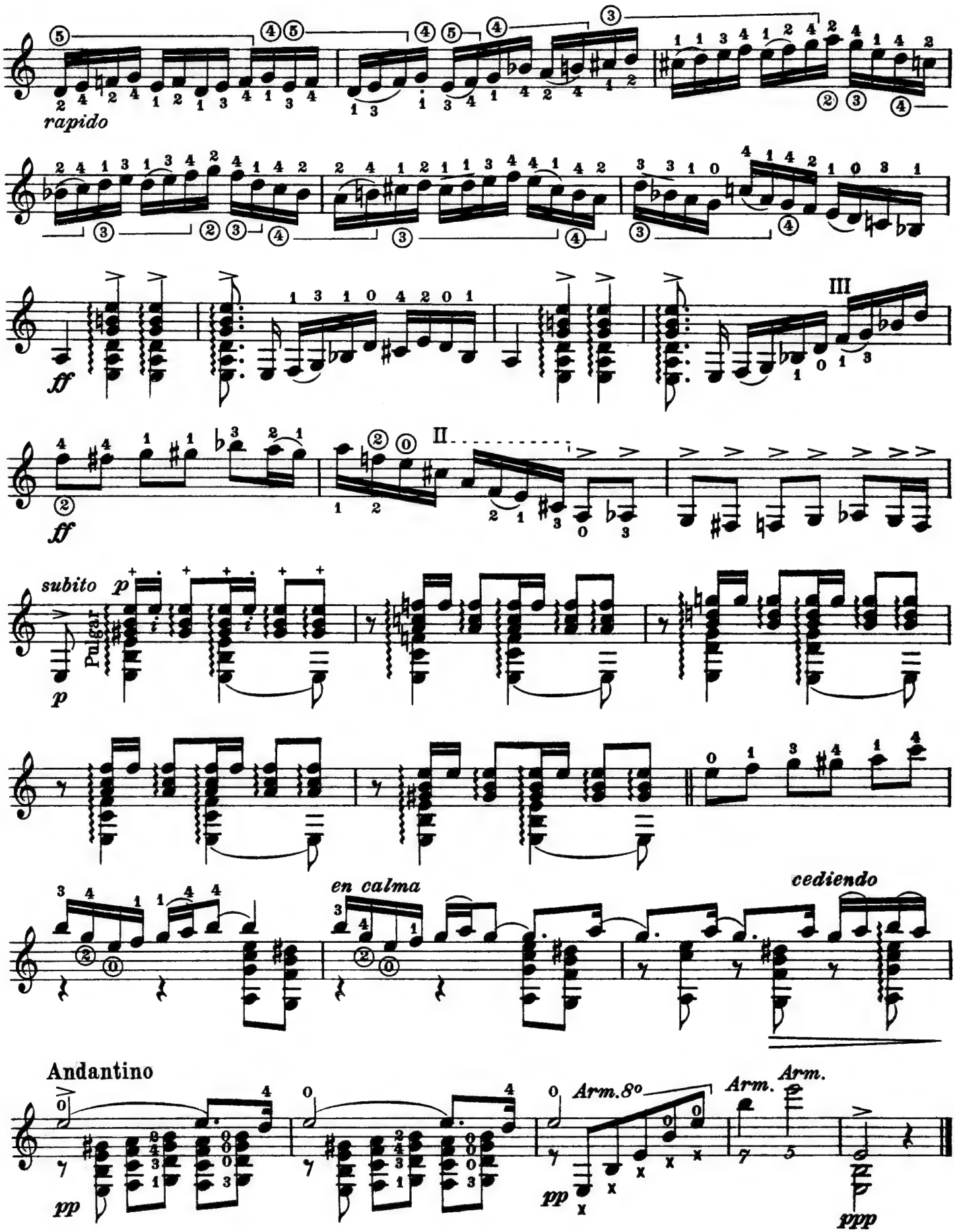

mf
f
cresc.
dim. molto
suave
p
ff
cresc.
ff
dim. molto
suave


p cantando
V
III
V
p
pp
ppp
Pizzicato
Arm.
Arm.
12
misterioso
p
II
I
VIII
p
II
I
cediendo
Rasgueado
p
Rasgueado

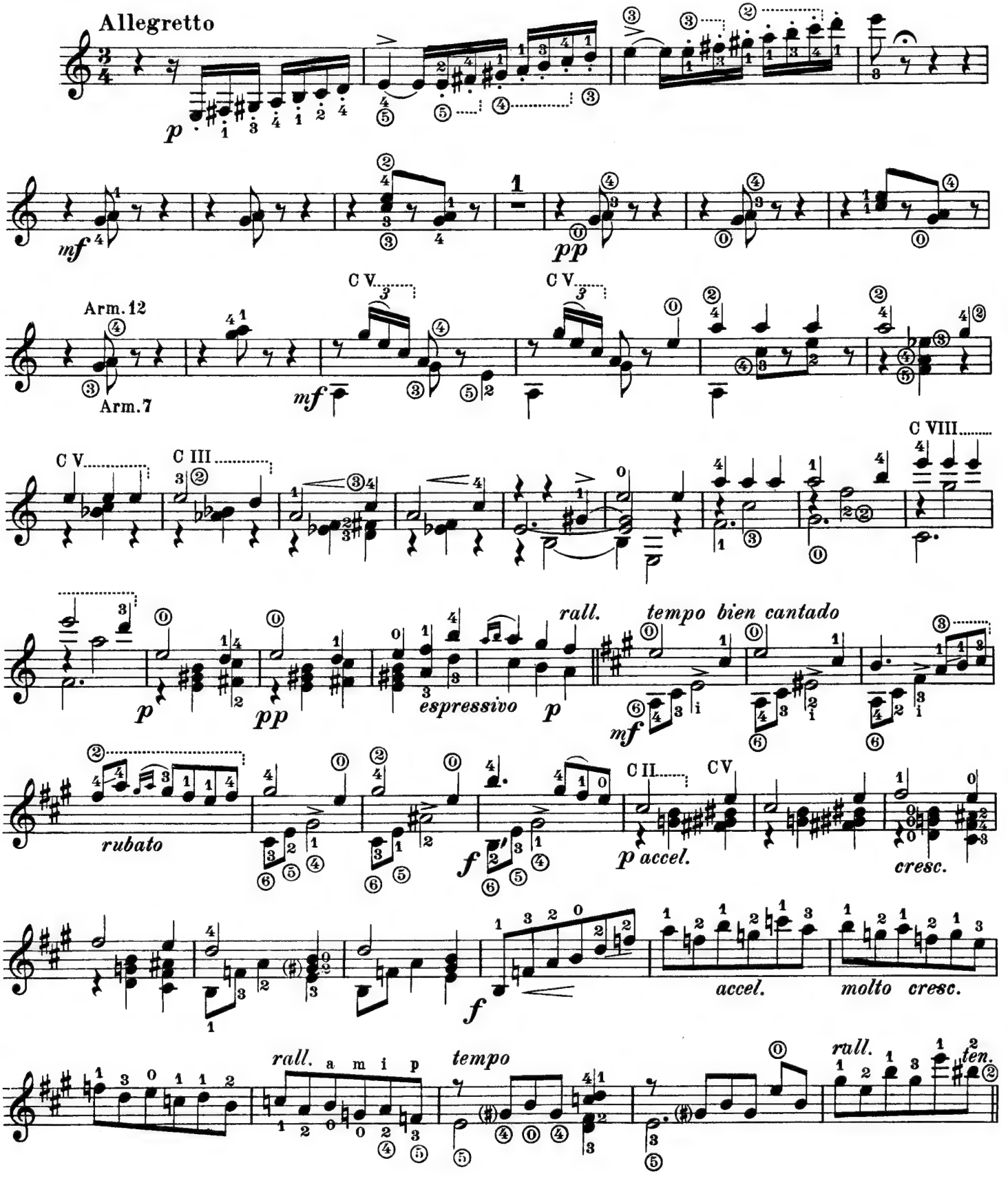

rapido
ff
III
II
ff
subito p
Pulgar
p
en calma
cediendo
Andantino
pp
Arm.8º
Arm.
Arm.
pp
ppp

A Andrés Segovia

Serenata burlesca

Fingersätze von / Fingering by
Andrés Segovia

F. Moreno Torroba
*1891



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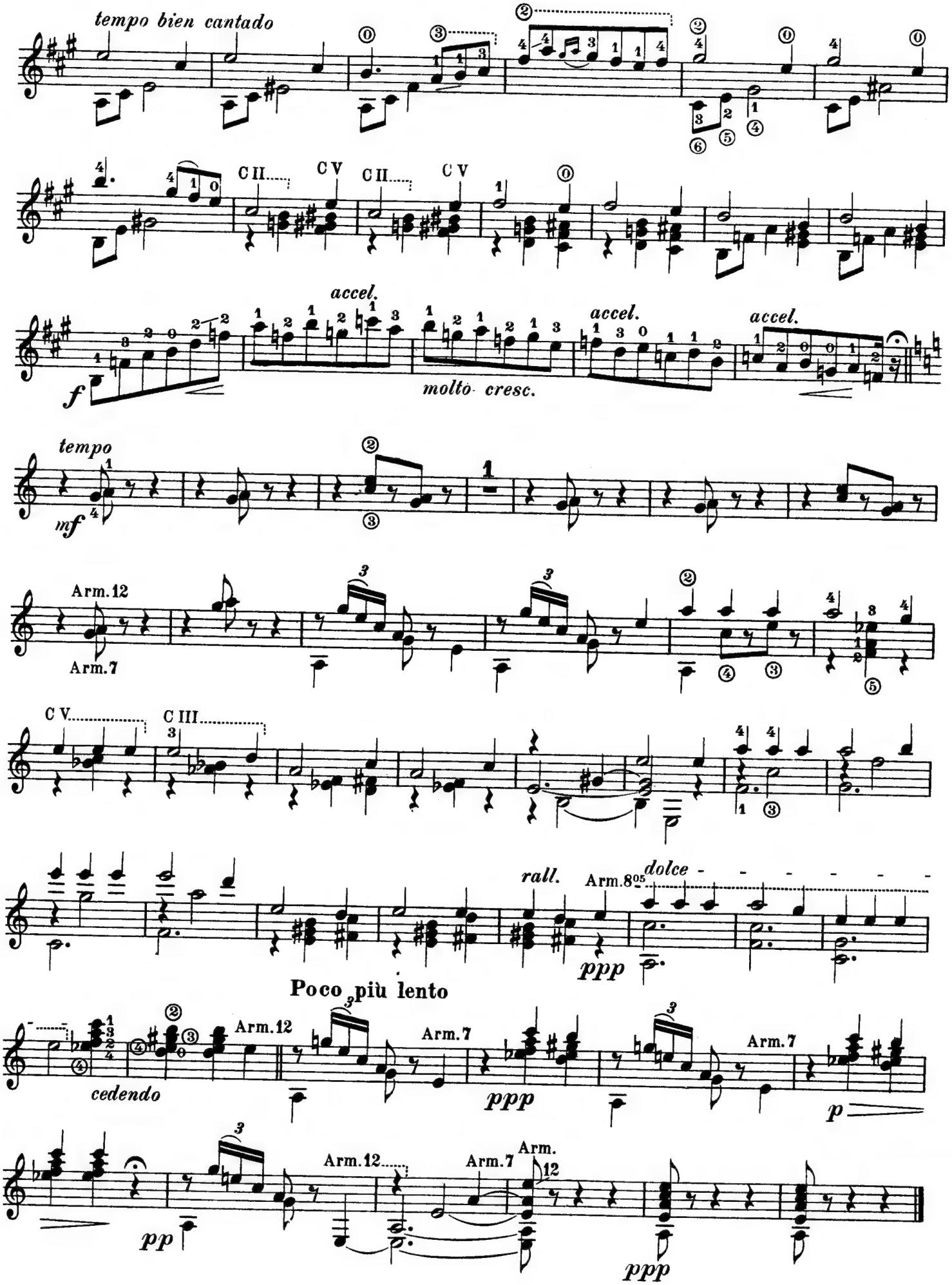
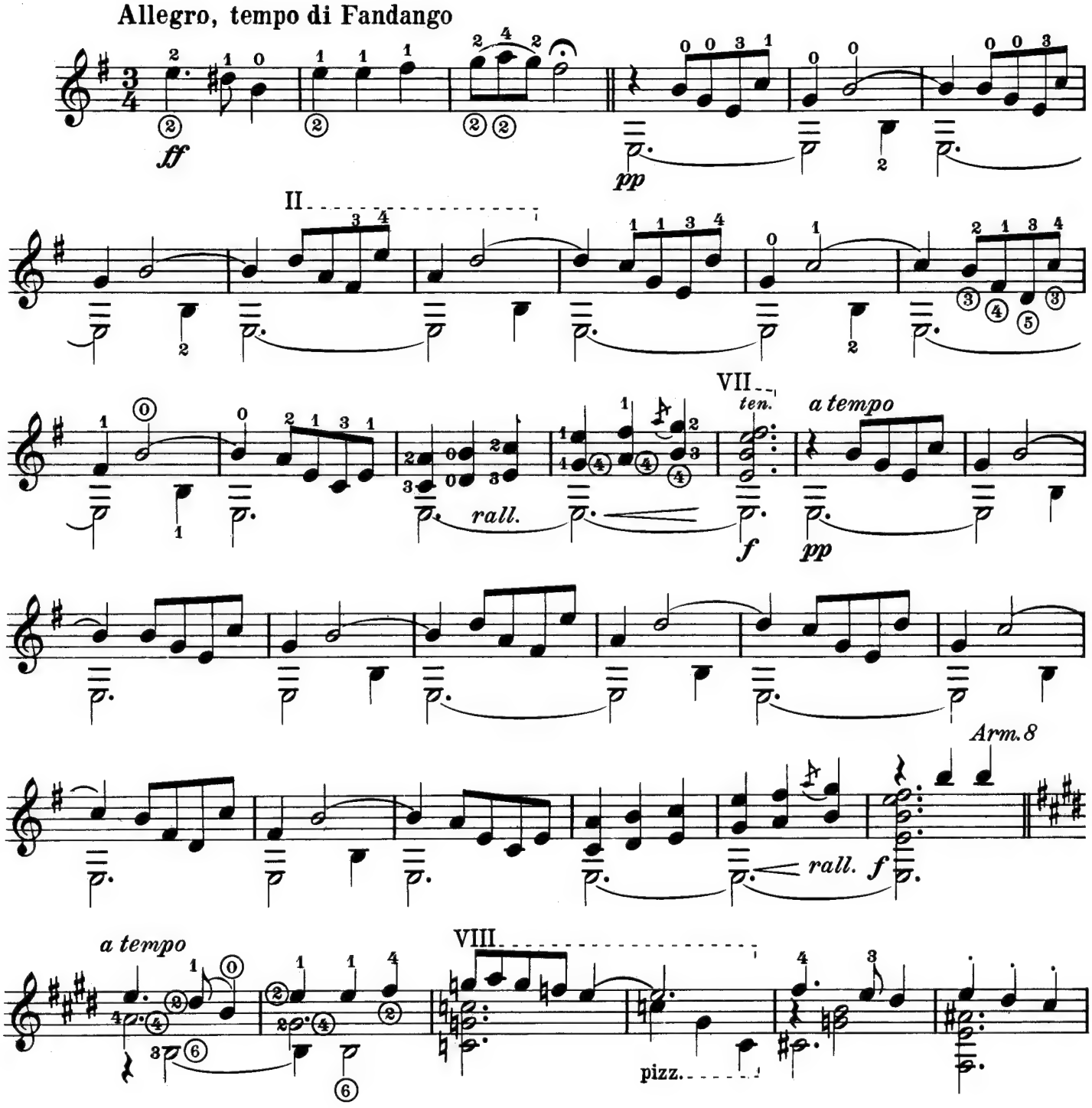

tempo bien cantado
C II
C V
C II
C V
accel.
f
molto cresc.
accel.
accel.
tempo
mf
Arm.12
Arm.7
C V
C III
rall.
Arm.8
dolce
ppp
Poco più lento
cedendo
Arm.12
Arm.7
ppp
Arm.7
p
Arm.12
Arm.7
Arm.12
pp
ppp

Suite castellana

Fingersätze von / Fingering by
Andrés Segovia

F. Moreno Torroba
*1891

1 Fandanguillo



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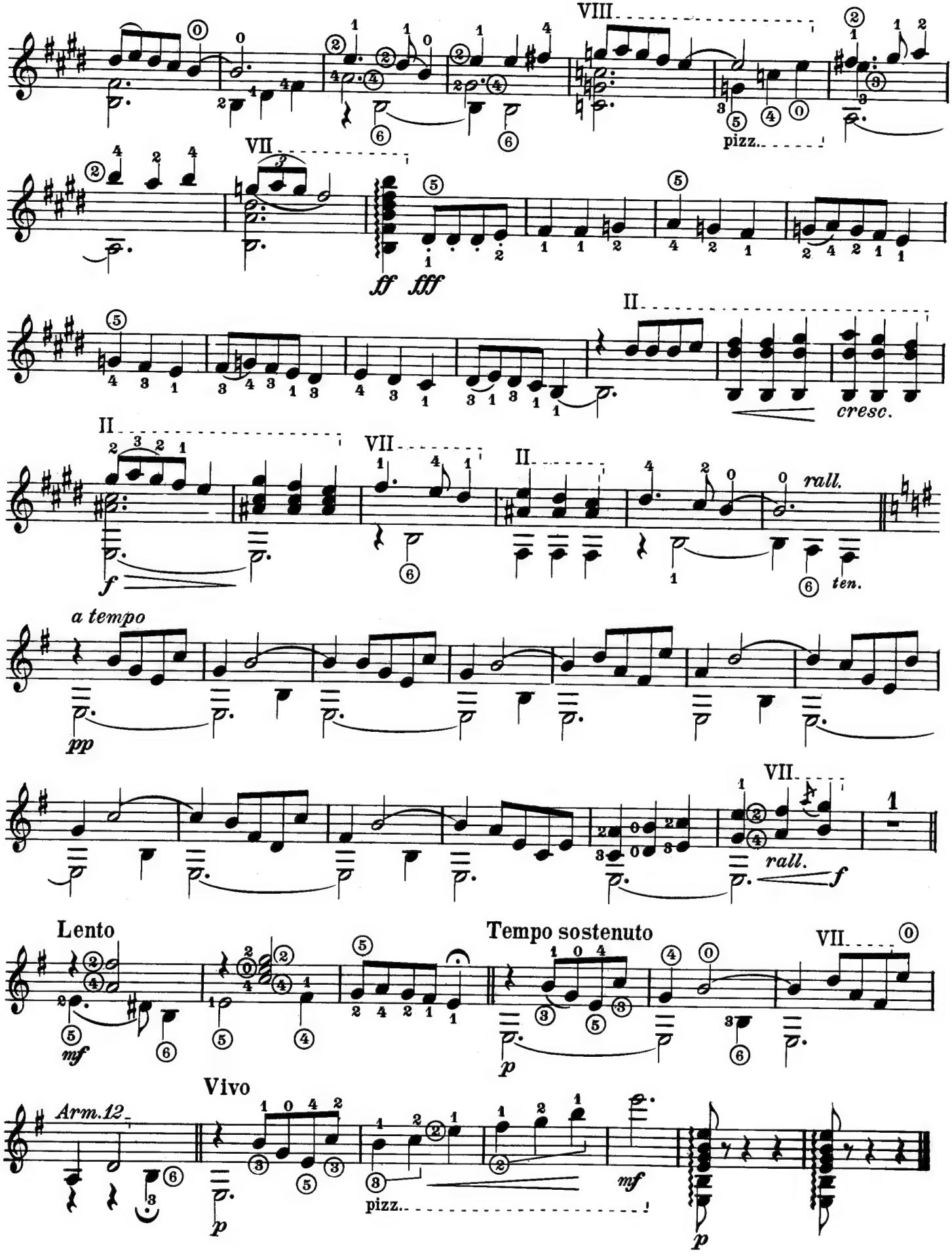
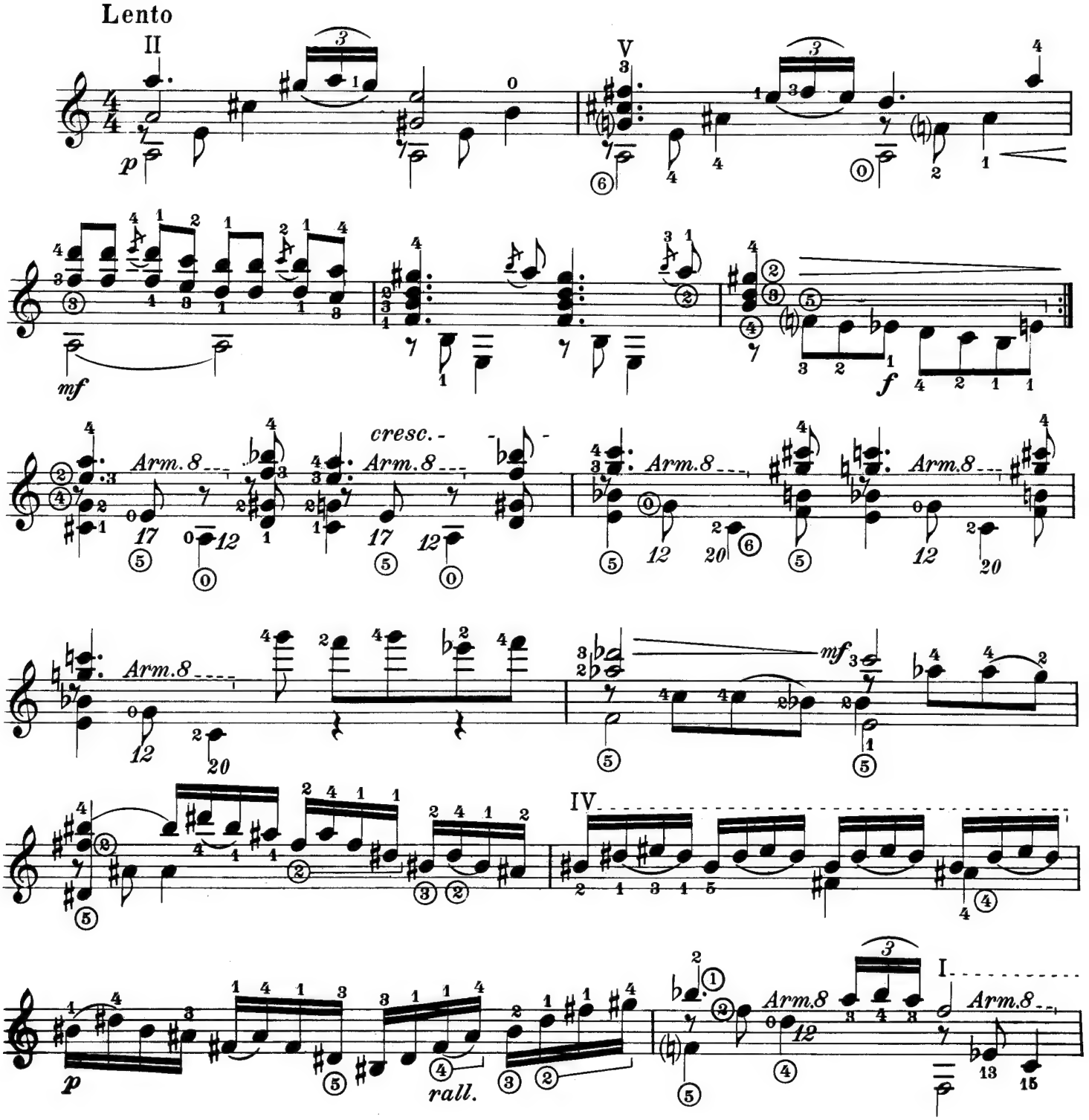
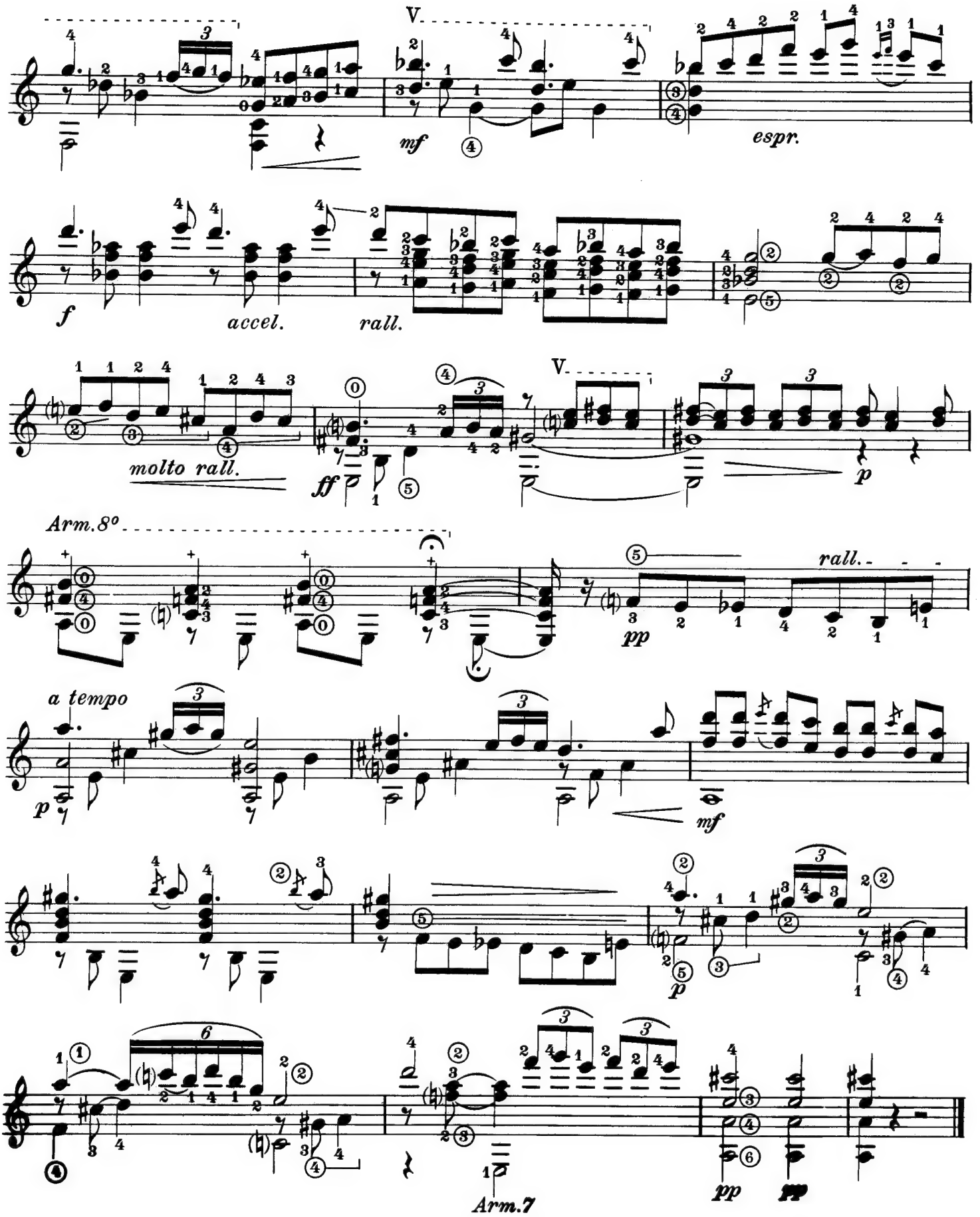
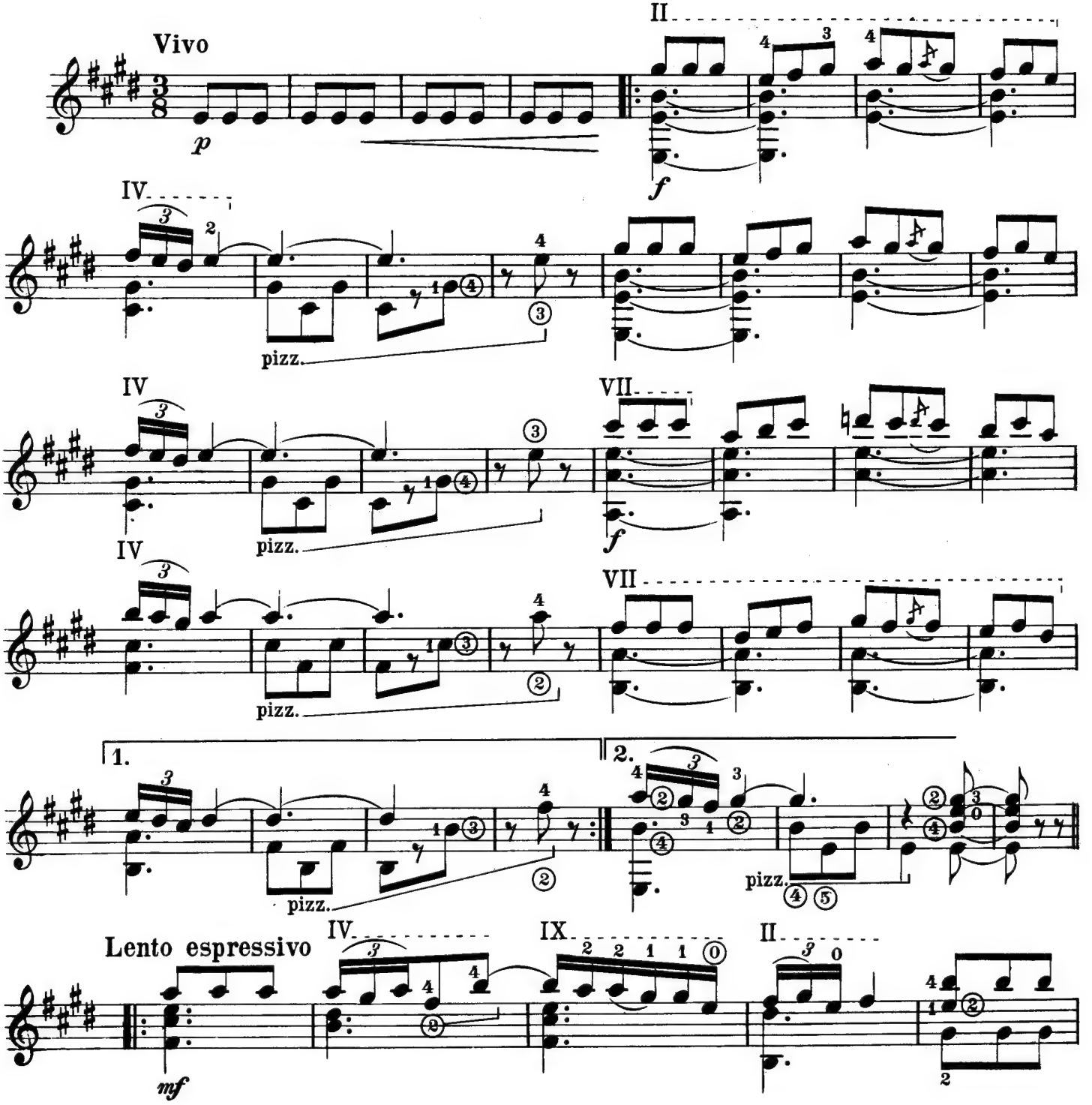

VIII
pizz.
VII
ff fff
II
cresc.
II
VII
II
rall.
f
ten.
a tempo
pp
VII
rall.
f
Lento
mf
Tempo sostenuto
p
VII
Vivo
Arm.12
p
pizz.
mf
p

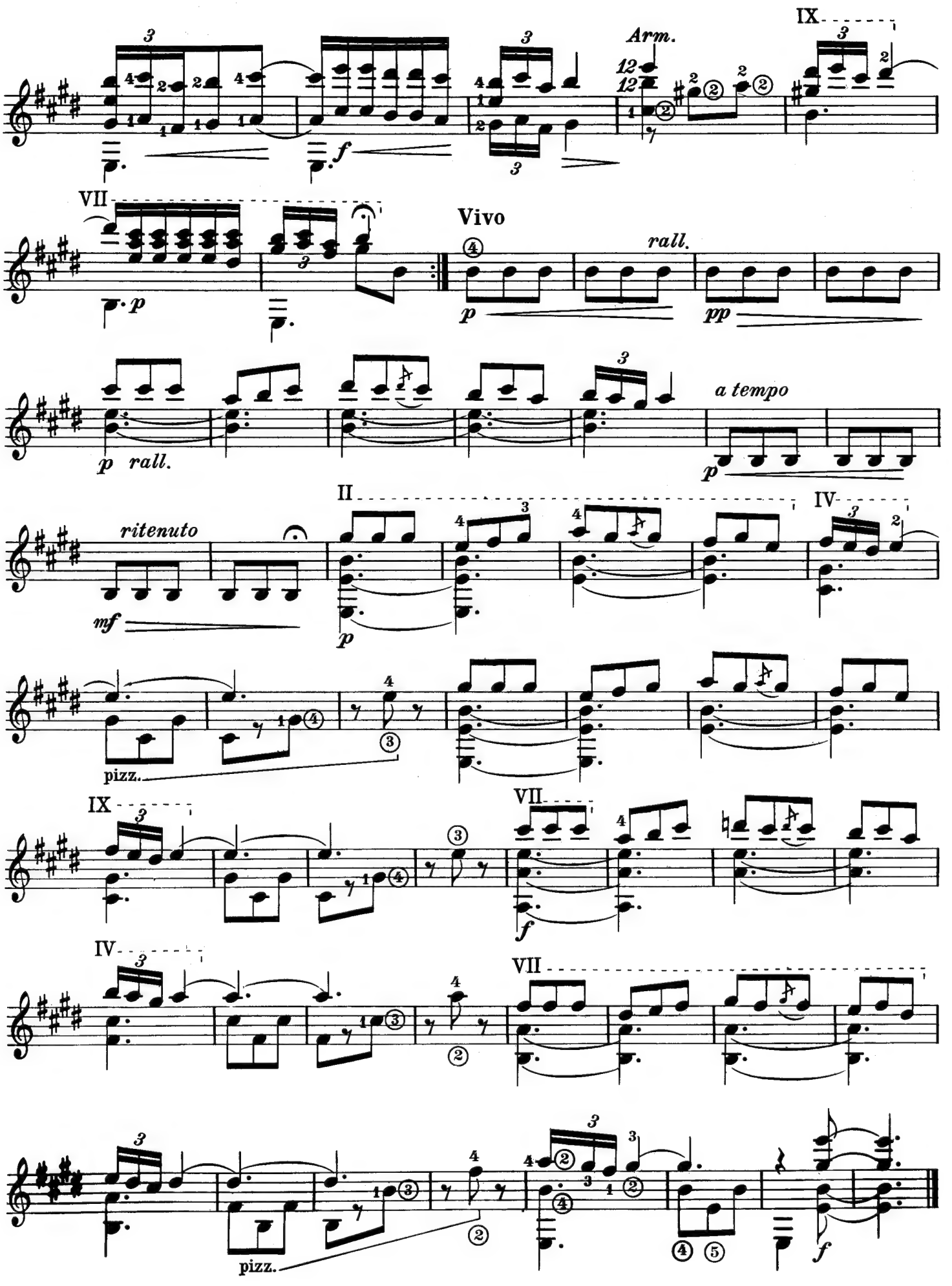
2 Arada




V.
mf
espr.
f
accel.
rall.
molto rall.
ff
V.
p
Arm.8°
rall.
pp
a tempo
p
mf
p
6
Arm.7
pp
pp

3 Danza


Vivo
p
II
f
IV
pizz.
IV
pizz.
VII
f
IV
pizz.
VII
1.
pizz.
2.
pizz.
Lento espressivo
mf
IV
IX
II

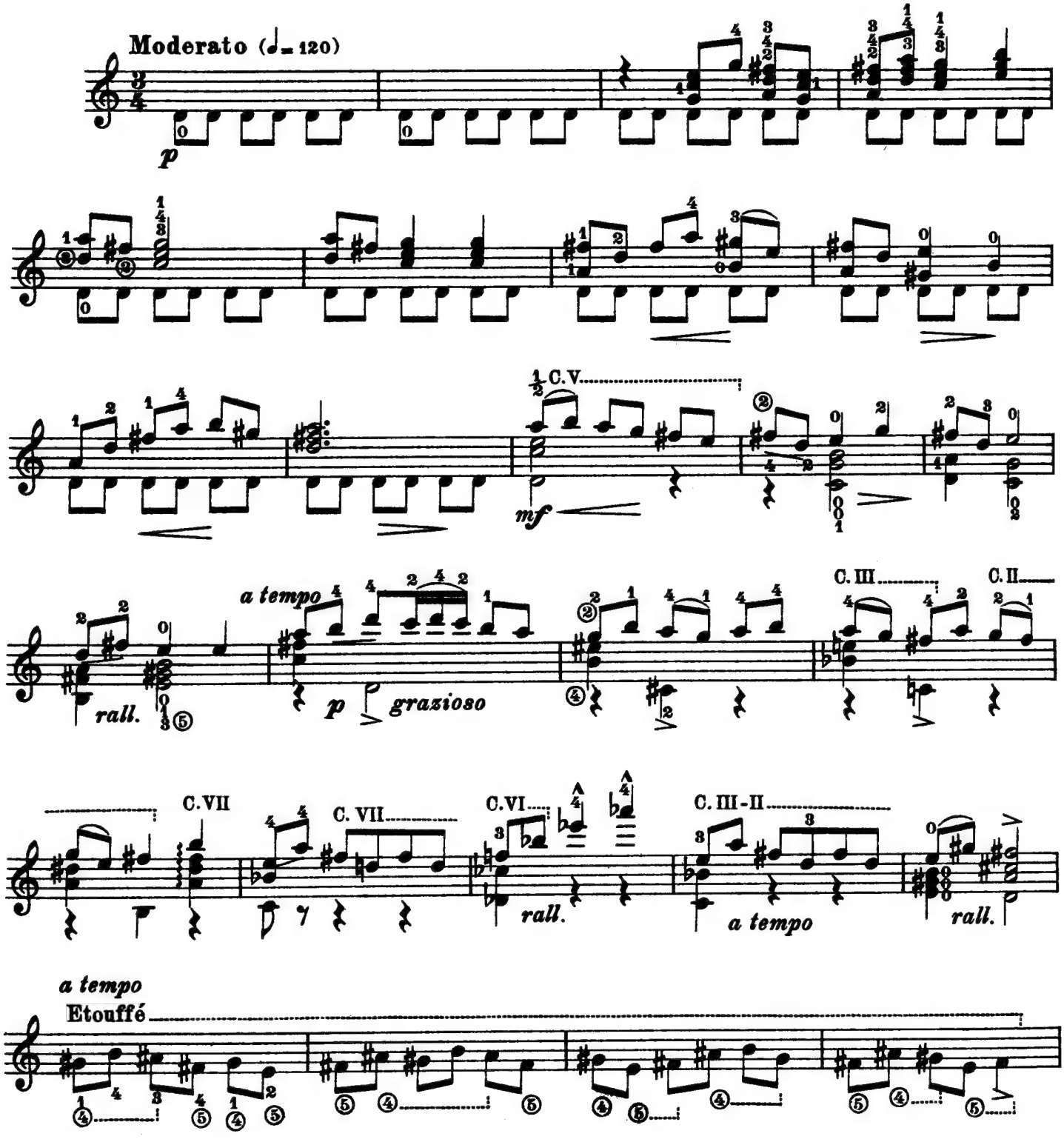

IX
Arm.
VII
Vivo
rall.
p
pp
a tempo
p rall.
ritenuto
mf
II
IV
pizz.
IX
VII
f
IV
VII
pizz.
f

A Andrés Segovia

Mazurka

Fingersätze von / Fingering by
Andrés Segovia

Alexandre Tansman
1897–1986



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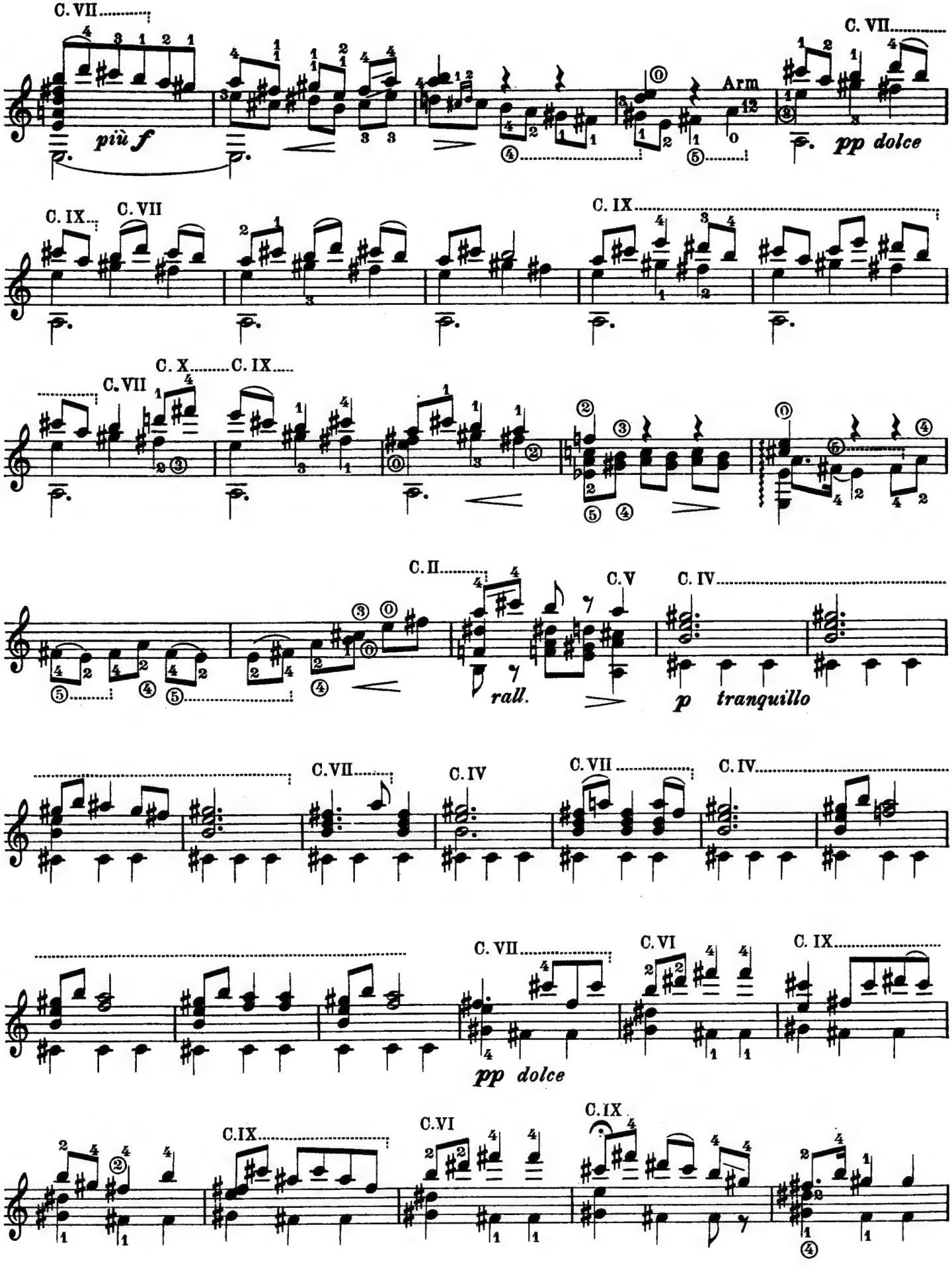
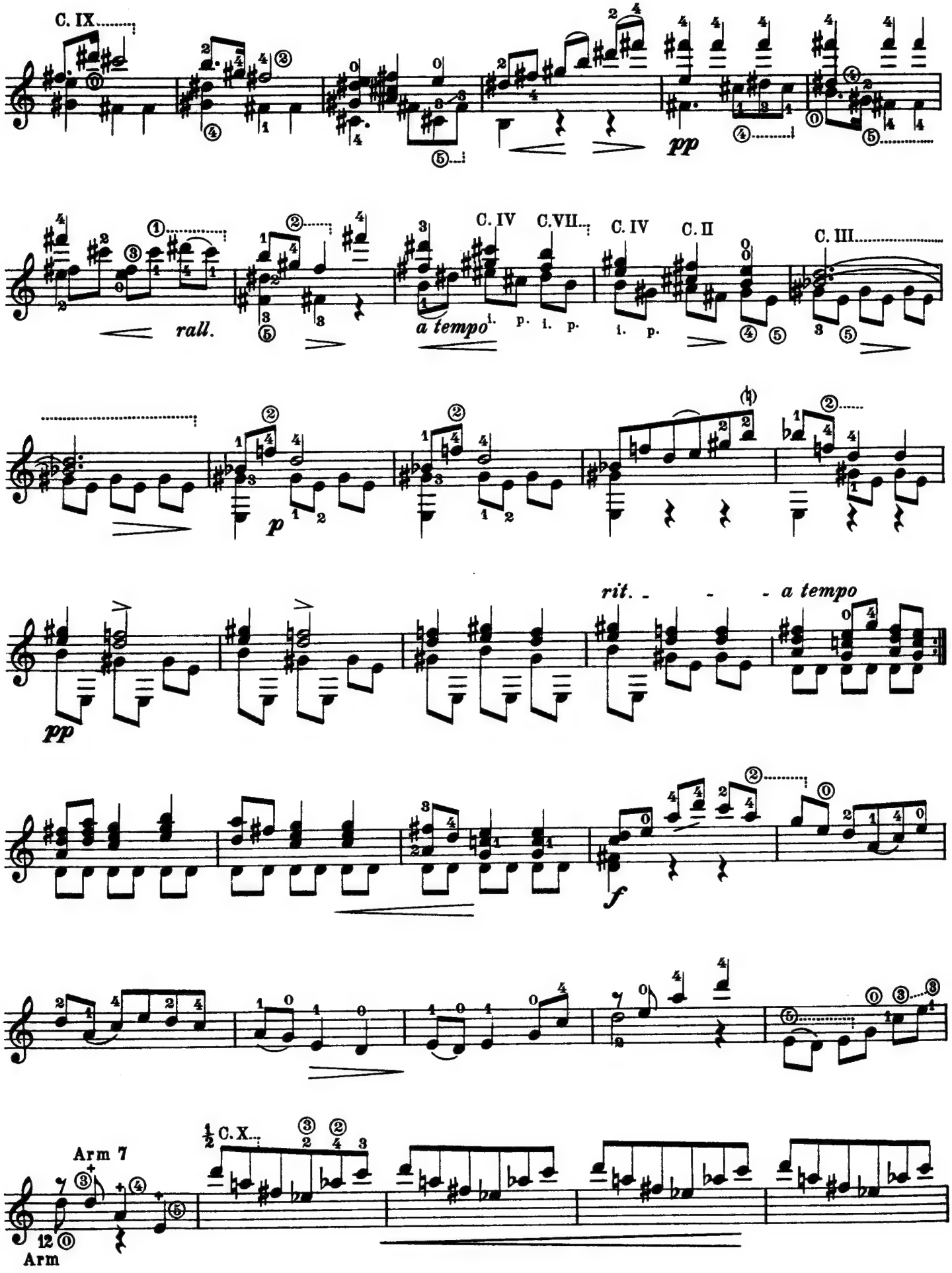
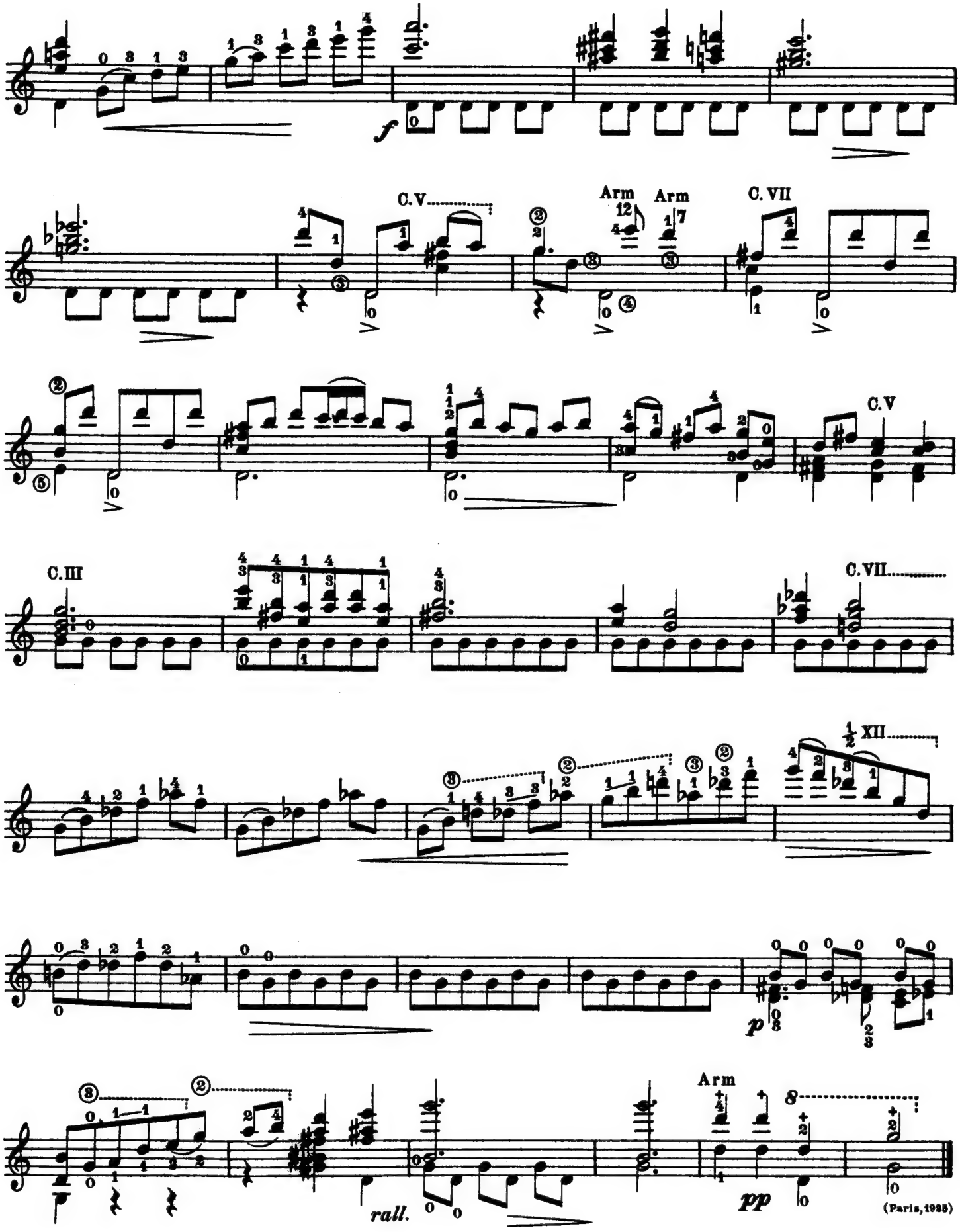

C. VII
più f
C. VII
pp dolce
C. IX
C. VII
C. IX
C. X
C. IX
C. VII
C. II
C. V
C. IV
rall.
p tranquillo
C. VII
C. IV
C. VII
C. IV
C. VII
C. VI
C. IX
pp dolce
C. IX
C. VI
C. IX


C. IX
pp
rall.
a tempo
C. IV
C. VII
C. IV
C. II
C. III
p
pp
rit.
a tempo
f
Arm 7
12
Arm
½ C. X


f
C.V
Arm
12
Arm
17
C. VII
C.V
C.III
C.VII
1/2 XII
p
Arm
8
rall.
pp
(Paris, 1923)

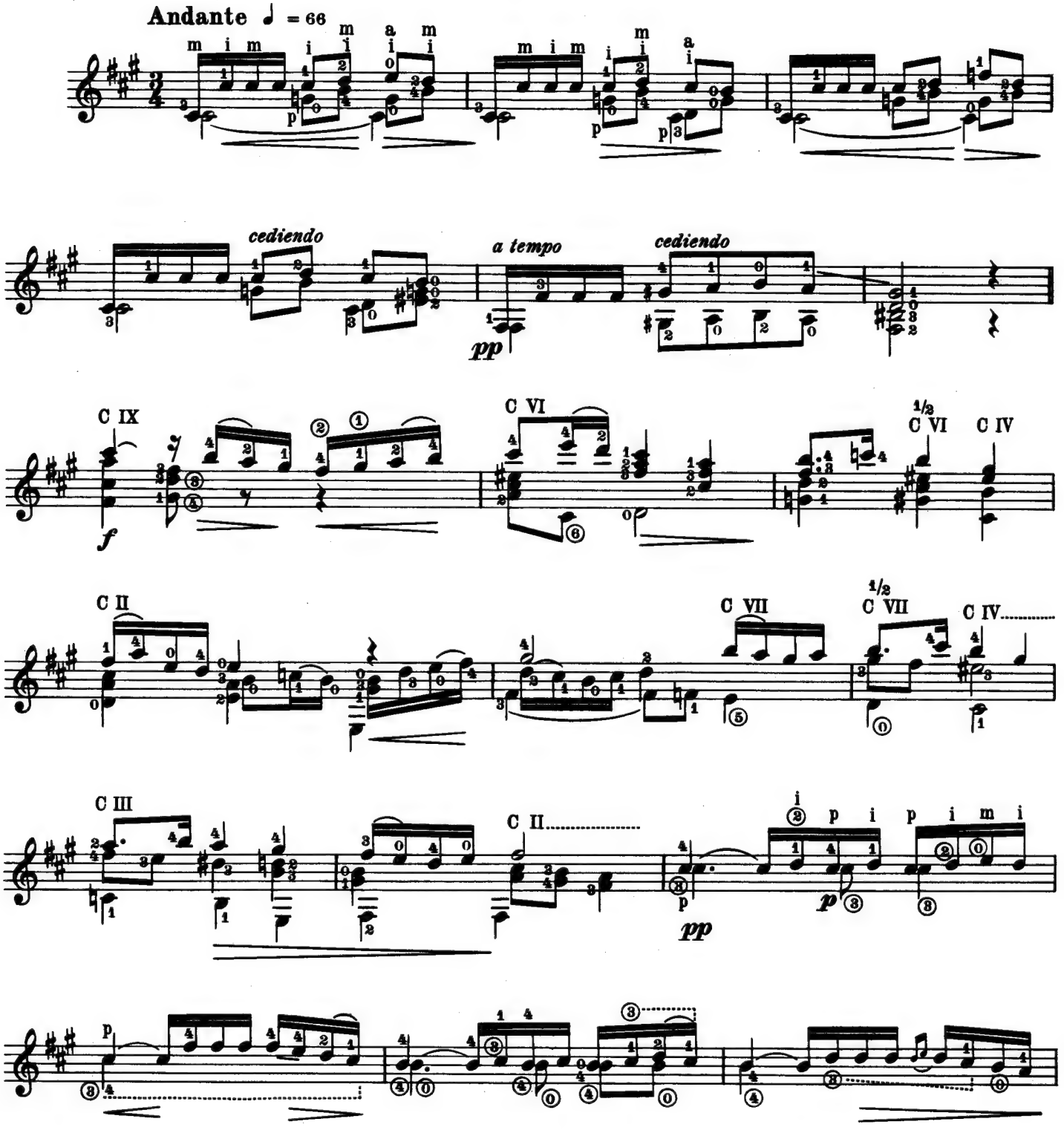
A Manuel Ponce

Estudios

Etudes journaliers / Daily studies

Andrés Segovia
1893 - 1987

I Oracion



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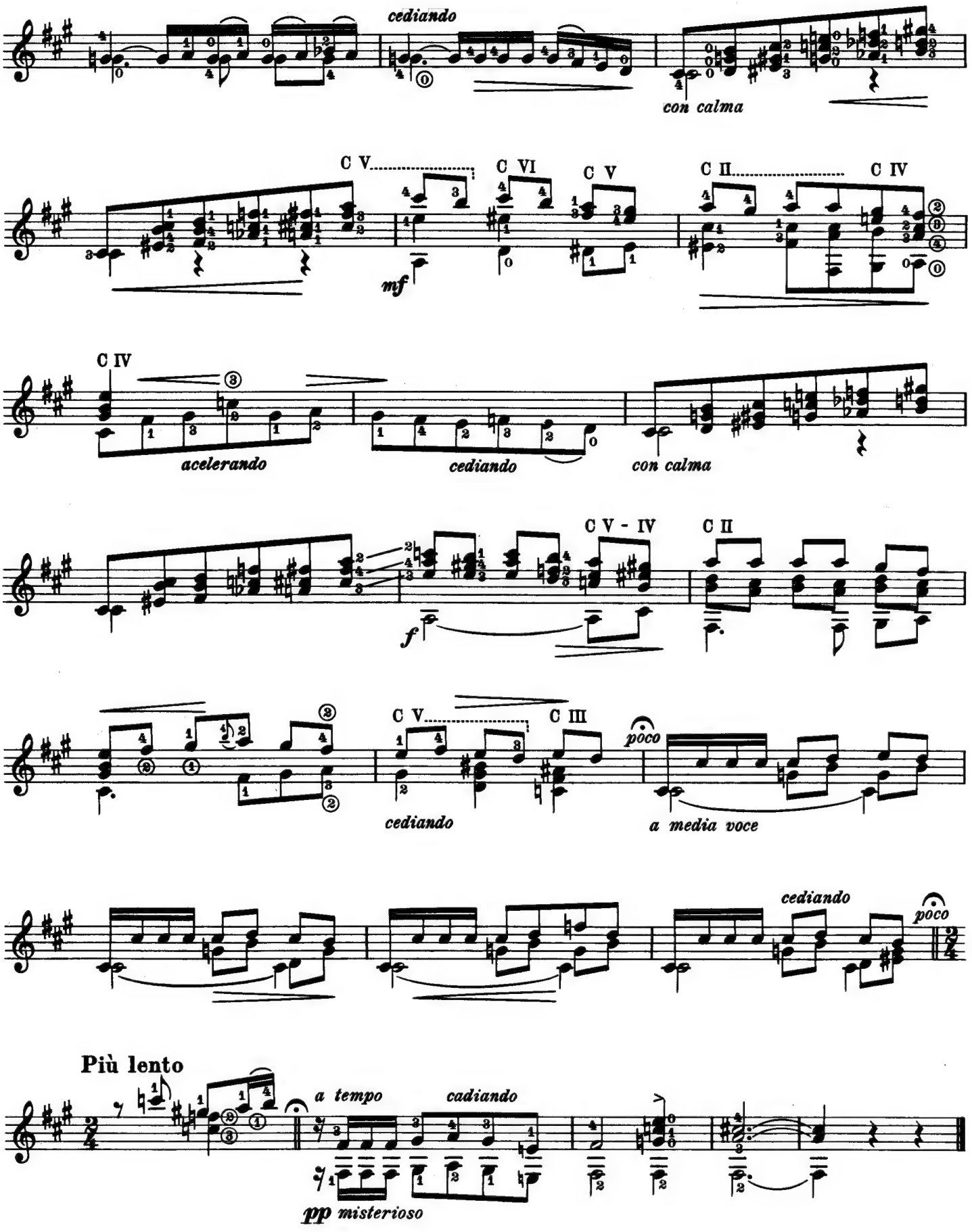
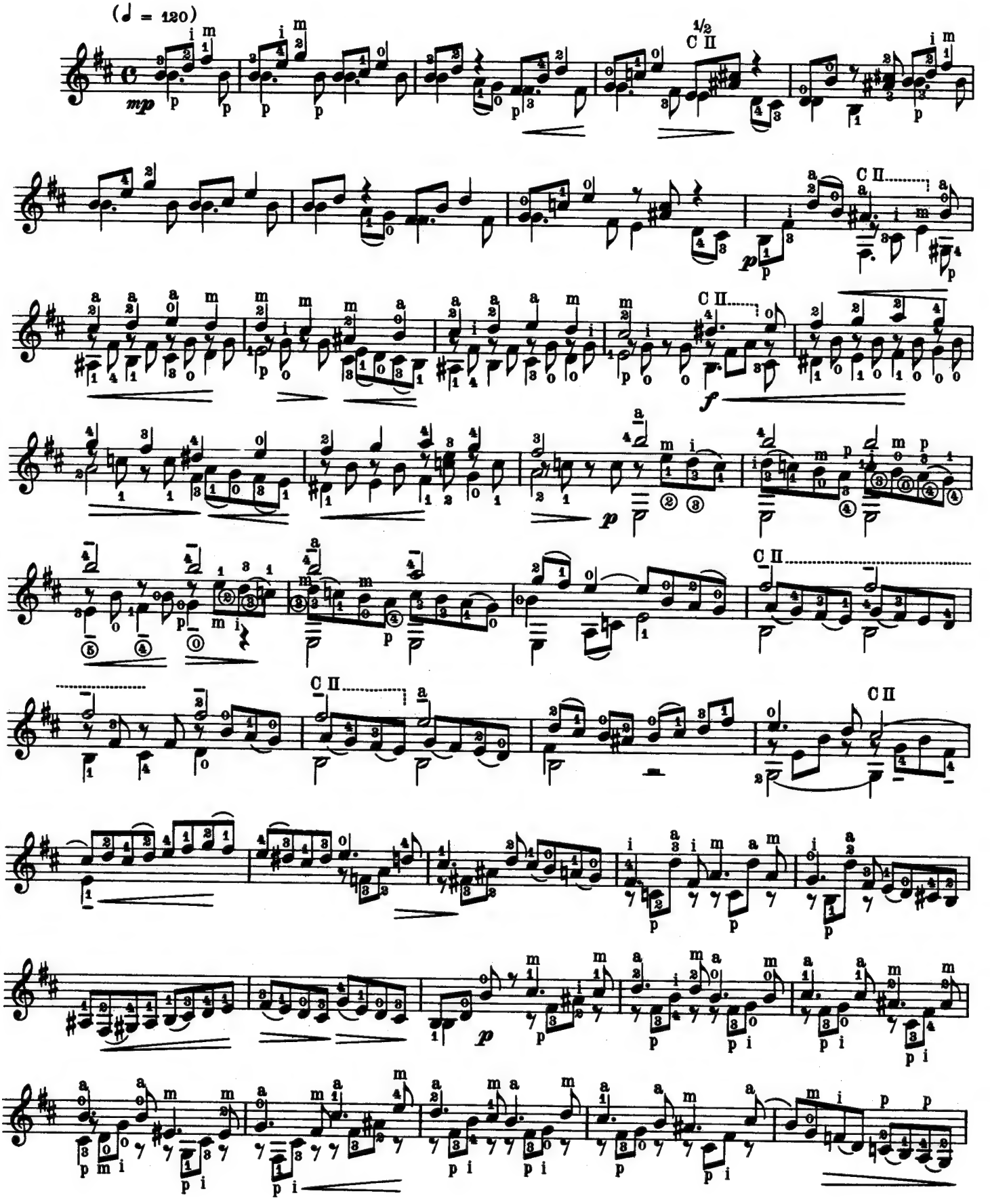
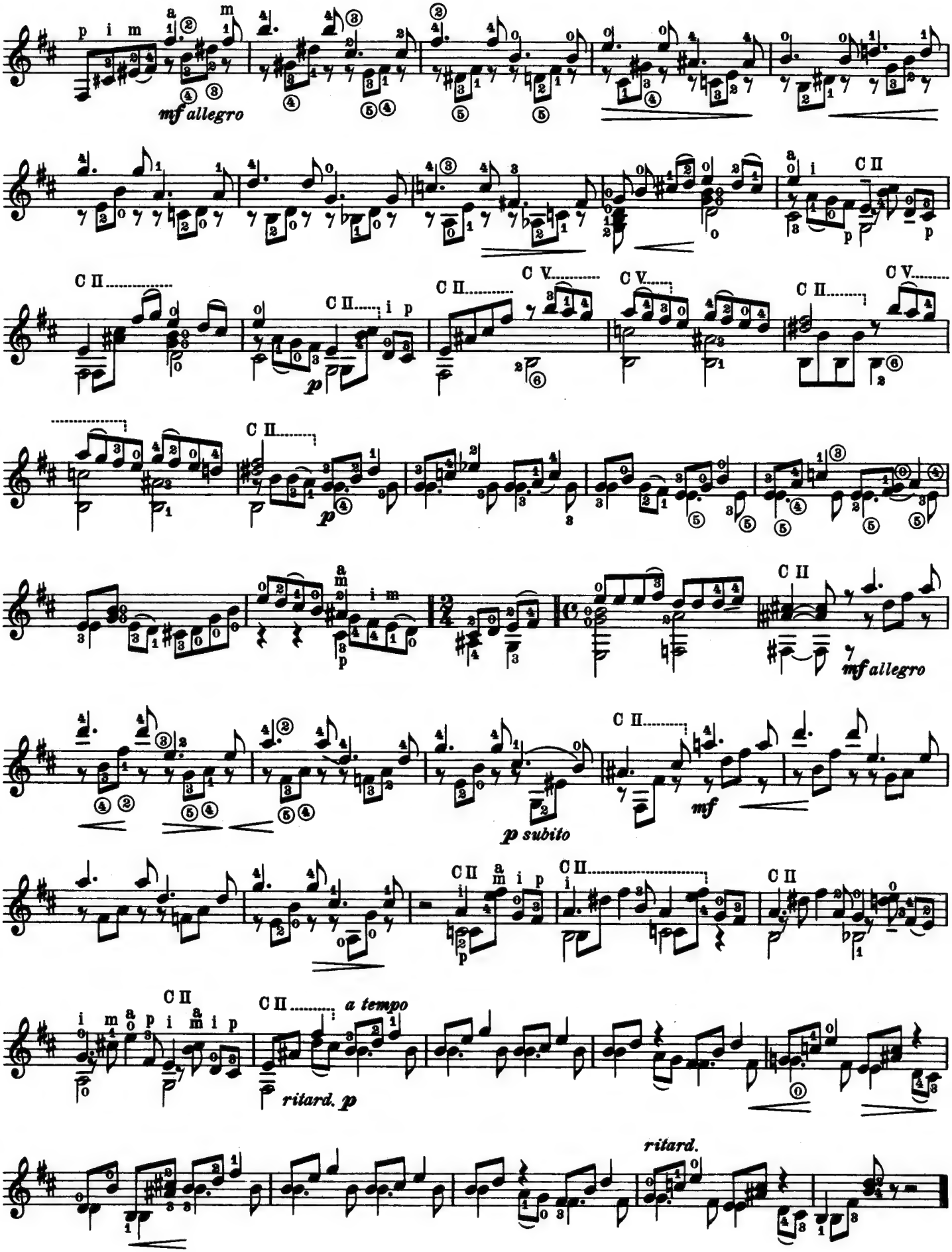

cediando
con calma
C V
C VI
C V
C II
C IV
mf
C IV
acelerando
cediando
con calma
C V - IV
C II
f
C V
C III
poco
cediando
a media voce
cediando
poco
Più lento
a tempo
cadiando
pp misterioso

A Olga

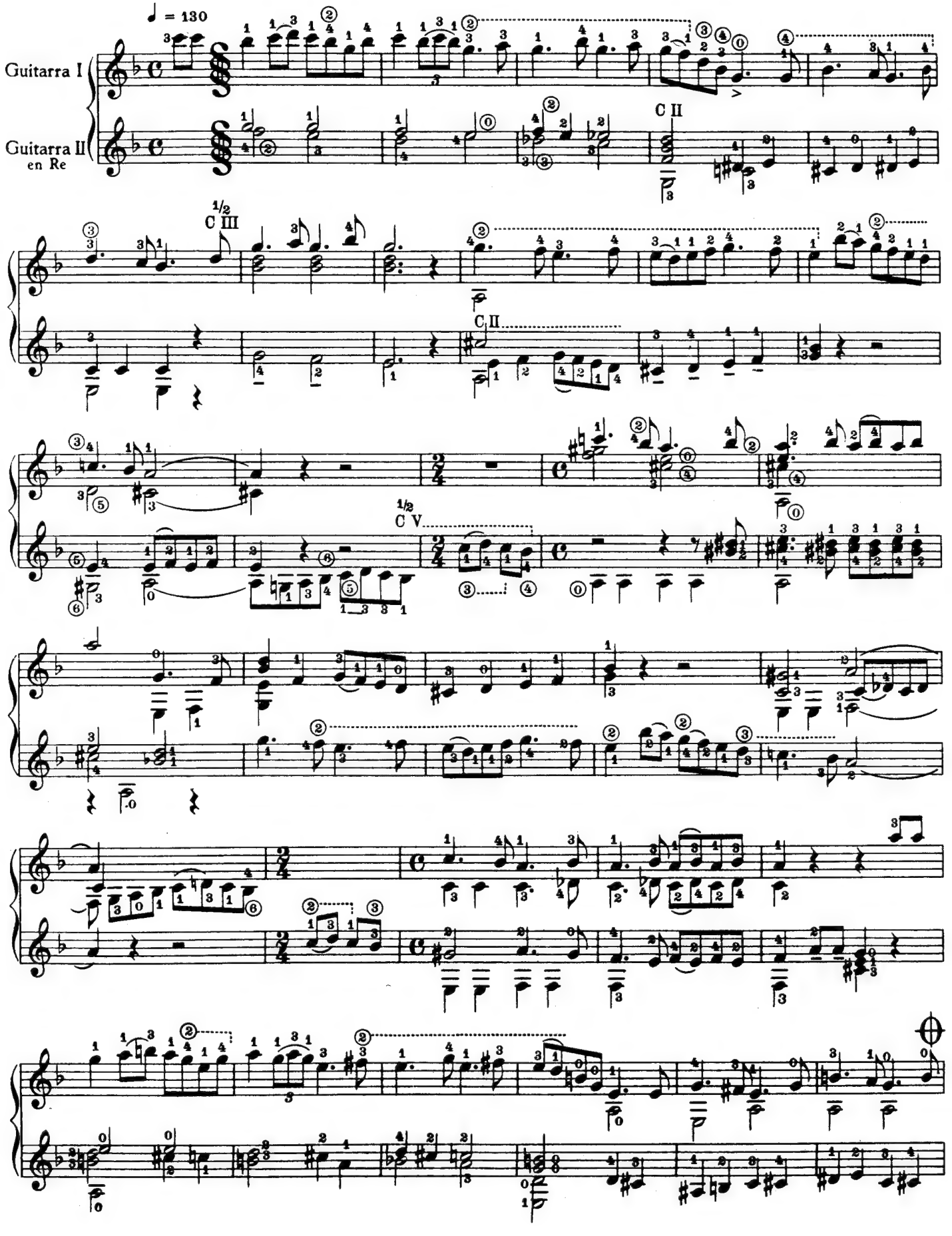
II Remembranza

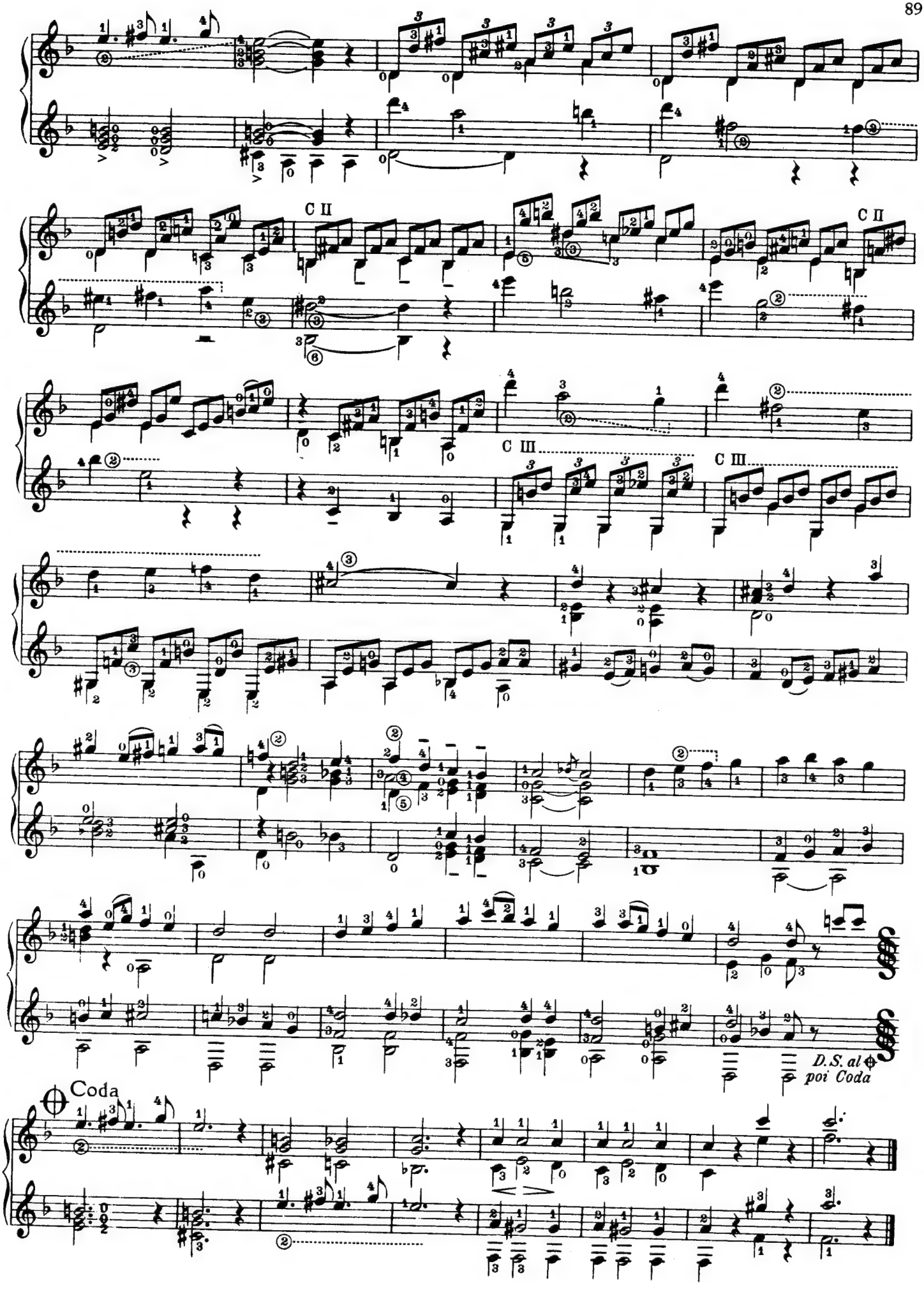



mf allegro
C II
C V
p
p subito
mf
a tempo
ritard. p
ritard.

A Vladimir Bobri

III Divertimento

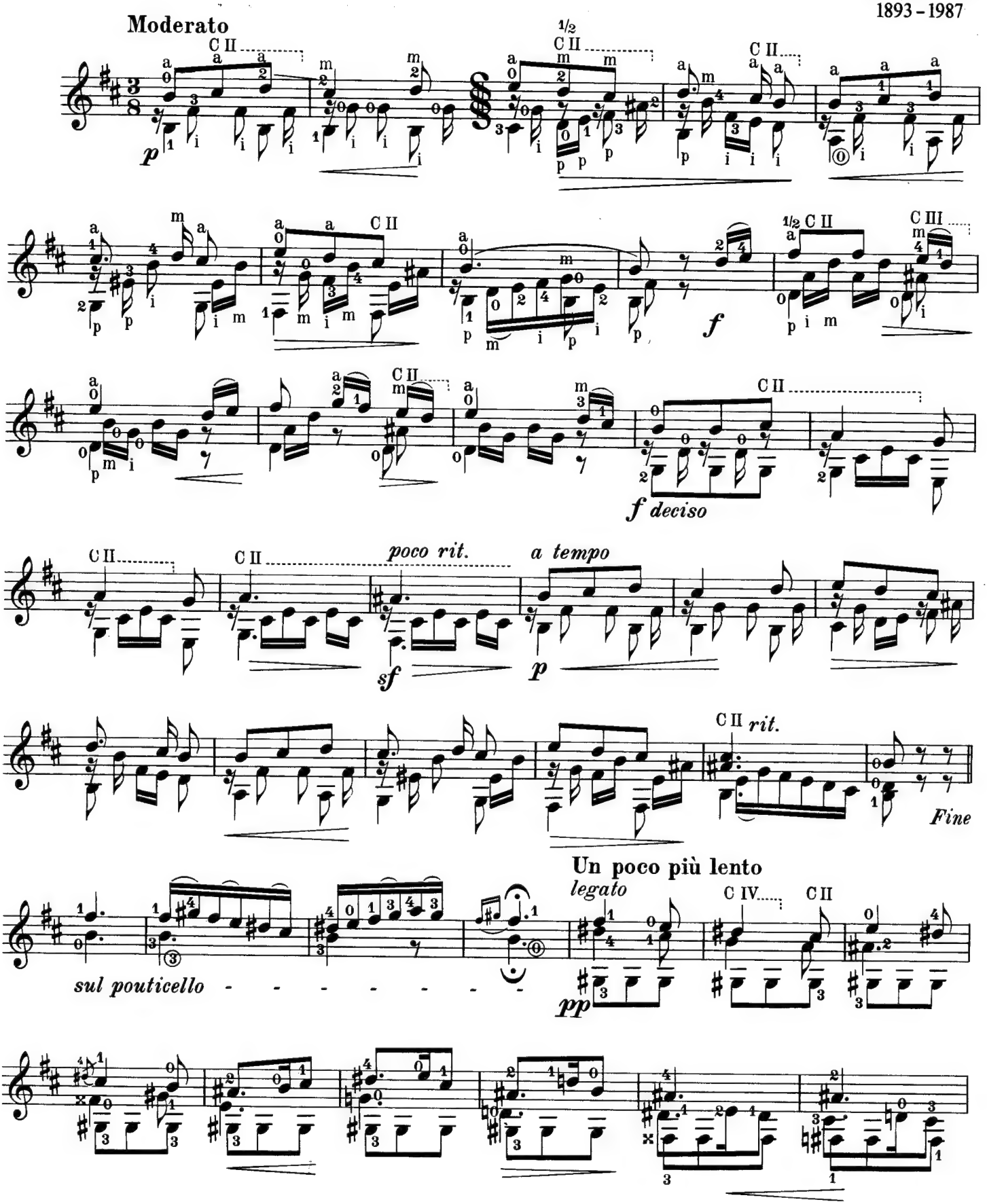



C II
C II
C III
C III
D.S. al ⊕
poi Coda
Coda

A José Rubio

Estudio sin luz

Andrés Segovia
1893 - 1987



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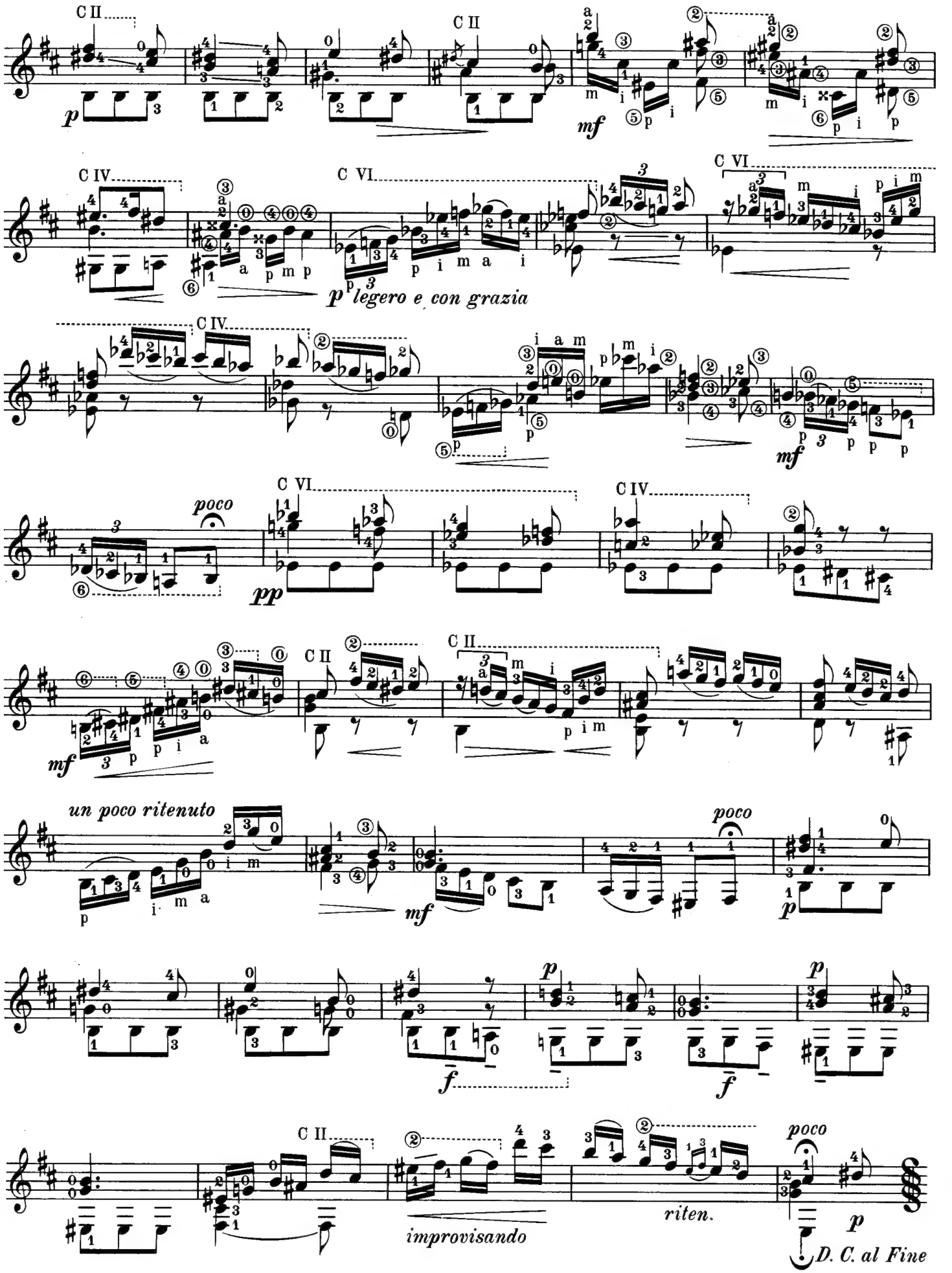
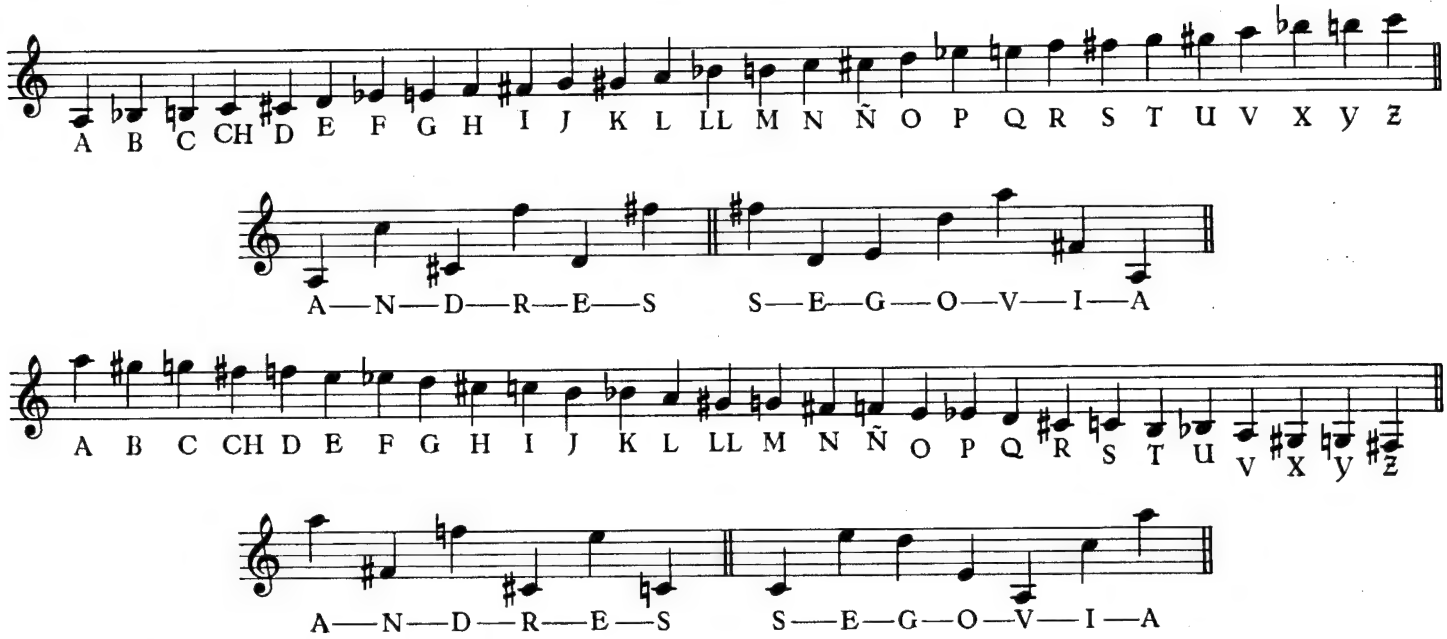

C II
C II
C IV
C VI
C VI
p legero e con grazia
C IV
mf
poco
C VI
pp
C IV
C II
C II
mf
un poco ritenuto
poco
mf
p
f
f
p
p
C II
improvisando
riten.
poco
p
D. C. al Fine

A Andrés Segovia

Tonadilla

auf den Namen Andrés Segovia
opus 170 No. 5
(1954)

Mario Castelnuovo-Tedesco
1895 - 1968



6th in D. Andantino (Quiet and dreamy)
(quasi un introduzione)

p dolce A—N—D—R—E—S *pf* *p espr.* *più p (quasi eco)*

(Più mosso, quasi cadenza) *p fluent*

poco rit. *mp* *pp*

Tonadilla

a tempo (Quiet, but very fluent)
(pp l'accompaquamento)

p dolce ma un poco marcata la melodia
S—E—G—O—V—I—A

pf *espr.* *pf*

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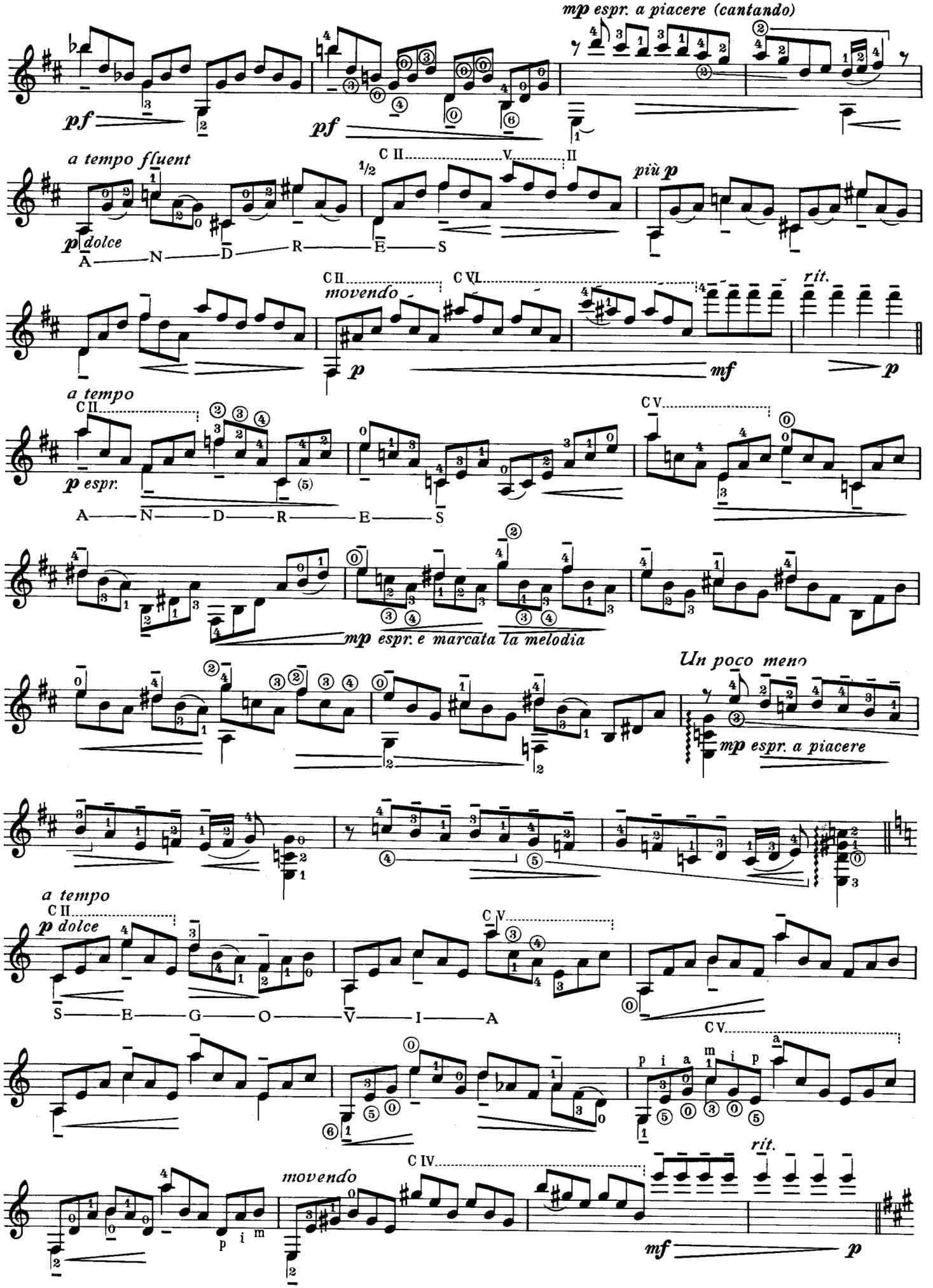
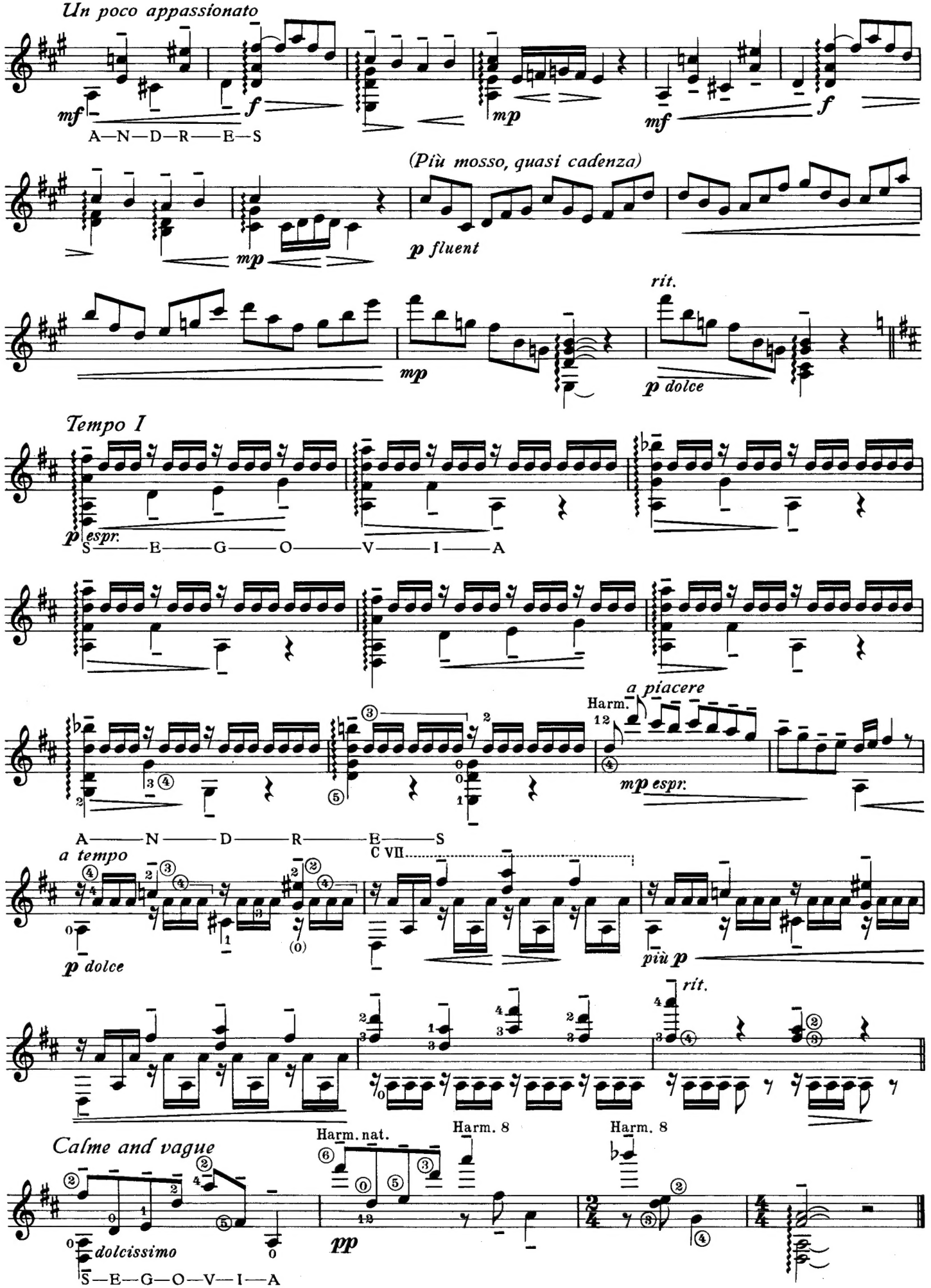

mp espr. a piacere (cantando)
pf
pf
a tempo fluent
p dolce
A — N — D — R — E — S
C II
V.
II
1/2
più p
C II
movendo
C VI
p
mf
rit.
a tempo
C II
p espr.
A — N — D — R — E — S
C V
mp espr. e marcata la melodia
Un poco meno
mp espr. a piacere
a tempo
C II
p dolce
S — E — G — O — V — I — A
C V
C V
movendo
C IV
mf
rit.
p



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